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# THE ARCHITECTURAL REVIEW

*A Magazine of Architecture & Decoration*



THE SHAKESPEARE MEMORIAL THEATRE

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Vol. LXXI


June 1932

No. 427



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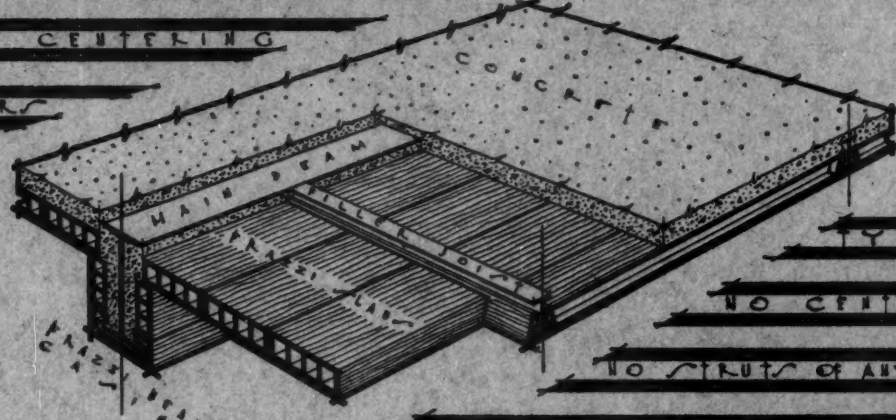
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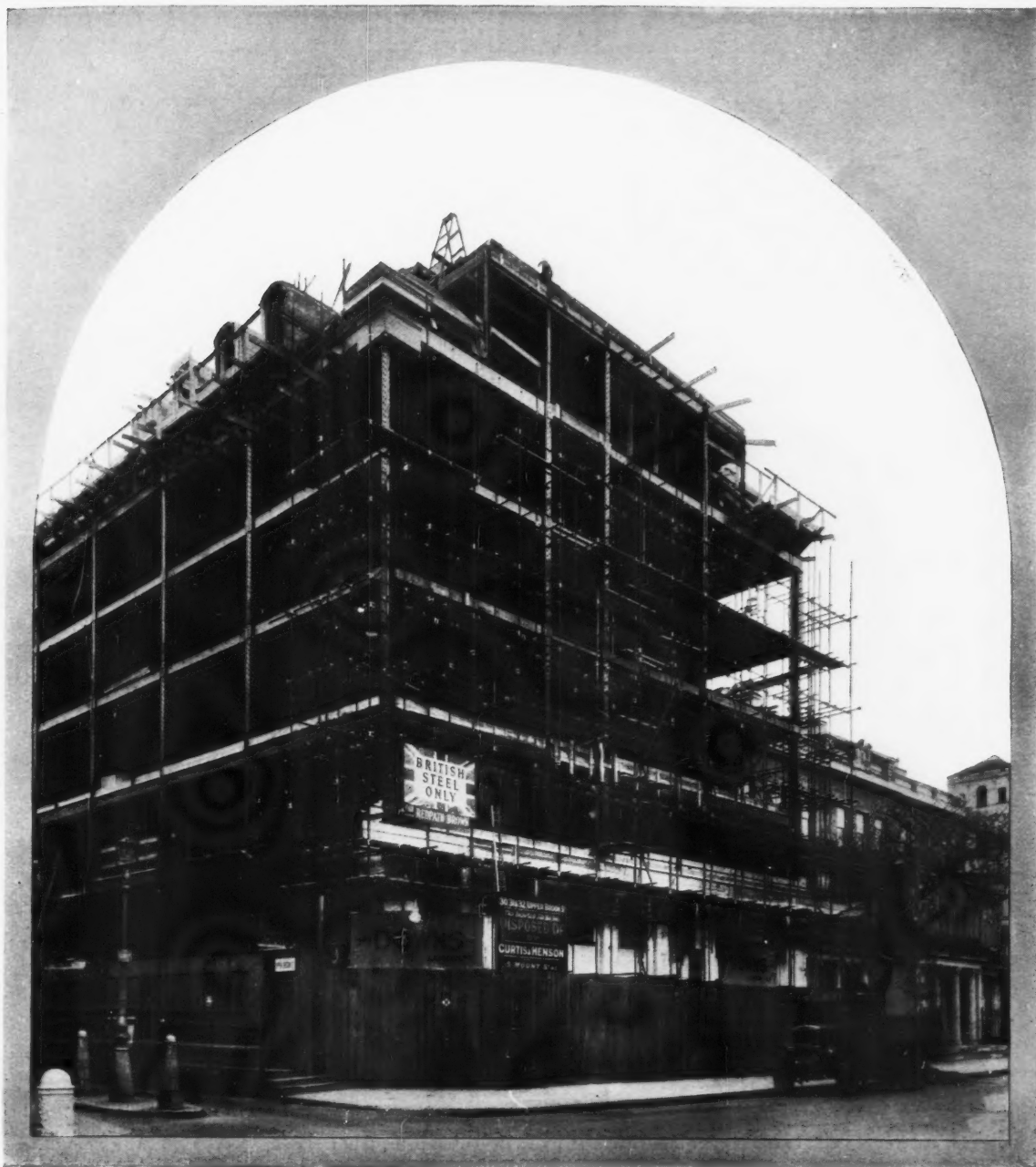
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## THE SHAKESPEARE MEMORIAL THEATRE

*Architects:* SCOTT, CHESTERTON & SHEPHERD

*The competition for the Shakespeare Memorial Theatre was won in 1928 by Miss Elizabeth Scott. Building operations were started immediately under the supervision of Messrs. Scott, Chesterton and Shepherd, and the theatre was opened on April 23 of this year by H.R.H. the Prince of Wales. The cost of the foundations of the theatre was*

*£33,000; the superstructure, £127,400; and the terraces, gardens and roadwork, £16,000. The money for this work was raised by public subscription, a large part of it coming from America.*

*The photographs in this issue were specially taken for THE ARCHITECTURAL REVIEW by Herbert Felton.*

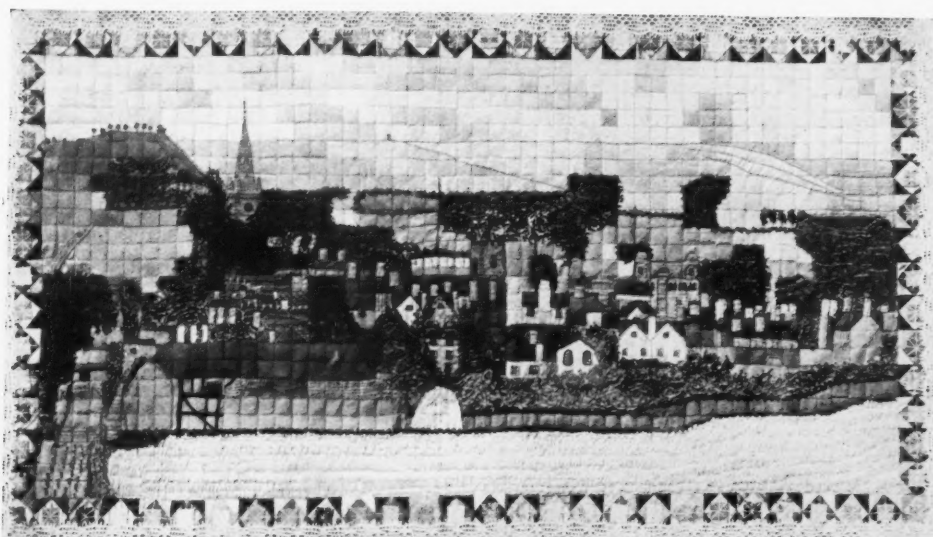
**PLATE I. June**

**1932**



*"A reverend Warwickshire resident thought fit to say it looked like a jam factory."*

Sir John Foster Fraser in the *SUNDAY TIMES*.



*A PATCHWORK PICTURE OF STRATFORD-ON-AVON.* This is one of a number of very beautiful needlework pictures of the architecture of Stratford-on-Avon, made by Mrs. Harris, an old lady entirely unknown to fame, who lived in a tiny cottage in Church Street, Stratford. There was but one room on the ground floor, and its walls were covered with these pictures. Mrs. Harris was proud of her work, but very modest about it. Some years ago Mrs. Eric Kennington was taken by a friend to see her; when Mrs. Kennington expressed her admiration of the pictures, Mrs. Harris replied simply that "it do be a rare job matching of the colours." Nevertheless, it was clear that they meant much in her life, and when she died she left them to the theatre. About a year ago Mrs. Kennington revisited Stratford, and with difficulty located the pictures in a tiny office under the stairs in the Memorial Library. She thereupon brought them to the notice of Mr. J. C. Shepherd—of Scott, Chesterton, and Shepherd—who, with exquisite taste, immediately arranged for them to occupy a place of honour in the theatre. The picture illustrated above has been presented to the Museum at Stratford.

## Shakespeare's Stratford—and Ours

By E. Maxwell Fry.

THERE has just taken place at Stratford-on-Avon the celebration of a solemn rite to the memory of an Elizabethan poet. From far and wide the great and the learned had come to be witnesses at the ceremony which dedicated to the imperishable name of Shakespeare a theatre for the performance of his plays. They came from small preserved villages in the Cotswolds, from London, New York and Los Angeles. Giant liners bore them across the Atlantic with no effort. Steel-framed caravanserais sheltered and fed them in their passage, and they stepped at length from their sleek steel trains on to the platform of Stratford-on-Avon station—visitors from the age of mechanism.

And with them came the vulgar crowd, moving like them in comfort and on wheels. These left their homes in suburb and town, sat their term in tube, train or bus, and were transported effortlessly there. Or entering their shiny pressed-steel cars they moved in long, black, serpentine streams along the arterial roads that lead from town to town, stopping at intervals to take in fuel, but arriving at their projected times at Stratford.

The vast crowd moved through the streets, gay with paper flowers, maypoles and English Morris-dancing, and a vision sustained it, banishing for a time the abiding interests of its

life. Here and there through the bunting could be seen the authentic symbols of the birthplace, touches of the half-timbered background of the plays. All about for miles and miles spread Warwickshire, the very name of which brings dreams of unsullied countryside to tired brains. The air was heavy with associations. Shakespeare, England, merry springtime, daffydowndilly. Oh, how sweet! What release! Life should be all so sweet, simple, nature-instructed. Close to the heart of England!

Trailing such clouds of national glory moved the crowd, making for the new theatre by the river. And as it came in sight the vision paled and faltered, for there against a background which photography has firmly implanted in the English mind as for ever to be associated with Elizabethan England, stood a great building that was foreign. It was obvious that this stern thing of brick knew nothing of the vision. Its form was suggestive of something unguessed at, for few in the crowd had seen a theatre standing by itself before, and nothing in all the treasury of national tradition responded to its vibrant, positive note.

One reverend Warwickshire resident was bold enough to say that it looked like a jam factory; but though his temerity found echoes, the better part kept silent, feeling that no words could serve to move the theatre from their sight.

And so they were rather confused in their minds over it, and said nothing.

In the silence that fell at the official opening, while chauffeurs at the back of the crowd caught odd phrases of eloquence—national poet . . . heritage . . . unsullied beauty—strange sounds came carried on the wind, the whine of motor-cars shooting across the new bridge, the whistle of engines shunting the carriages of the great and learned in preparation for their return to their senses.

When it was all over there was a happy rush for cars and trains. Unfortunately, the narrow streets could by no means accommodate the press of vehicles, and for a long time the air was alive with the noise of engines, and the hooting of drivers impatient to be away on to the road. One or two petrol stations that were hardly noticed earlier in the day when the Morris-dancers possessed the streets, worked their pumps in happy frenzy, and although that which so many had come to see and to feel was over, the crowds as they moved away in their cars looked as happy as the mechanics that served them.

An architect and his client who had come together to see the new theatre sat on the terrace by the river.

"I grant you," said the client, "that no one but the English or the Americans, joint contributors to this surprising theatre, could manage to live in two separate worlds with such uncommon thoroughness, but what will you have them do, when their fancy world is so much to be preferred to the real? They have made the modern world so ugly that they haven't think of it. They therefore think of something else, and what else but the Merrie Englands of the past?"

"This double life is all too possible, but what does it lead to, and how long can it last?" answered the architect. "The English countryside at this moment, though it appears in places to be ruined by the intrusion of urban vulgarity, is still in the main the beautiful thing it was. Those who come to it from the towns still find what their hearts desire, but all the time it is going. The country is disappearing before the inroads of modern transport, before the products of the machine and the factory, and at the hands of a terrifyingly mobile democracy, untutored in old ways, and ignorant of the mysteries of the soil."

"But surely you cannot keep the advantages of industry from the country people?" asked the client.

"Certainly not," answered the architect, "nor the benefits of the countryside from the townspeople. Don't think for a moment that I want to keep the townsman in his place, as East-enders are forced, by poverty, to keep theirs. I have no wish to deprive men of their vision of the countryside, only to leave them the bad dream of worn-out towns, for they need both the stimulus of crowds and that of solitude. I only ask that they should recognize the modern world for what it is instead of living in a sort of daydream. They pretend that they can ignore the ugliness they made out of their workaday world so long as they can keep pure the ideal of a rural England to fall back upon. But the ideal of a rural England is already dead, deadlier than Shakespeare."

"You mean dead in the sense that the country is invaded by petrol stations, advertisements, and all that beastly paraphernalia you architects are trying to fight against?" added the client.

"Those things are surface symptoms. But we shall never

really win the fight against bad petrol stations and their like until we get people to look all these things squarely in the face, and stop dreaming.

"You have but to look at this town, and the loosely constructed band of villas that joins it to Birmingham, to see what strange damage is being wrought by minds so filled with half-baked enthusiasms for the truly rural and Ye Olde Englishe as to be incapable of reading plain facts. And the strangest thing of all is that the industrial bogy should choose these half-timbered villas as one of its principal agents of expansion, and that without our knowing it or wishing it the countryside should have become denatured in much the same way that the old villages of Chelsea and Chiswick lost their character and identity in the tide of advancing London. The loss of the countryside was not expected because everyone lived in the past.

"Do you think the Elizabethan inhabitants of Stratford cared much for what had gone before except in so far as it served their practical needs and their sense of fitness? I know the Elizabethans are separated by centuries from our modern rural dwellers, but there is a just comparison between their way of life and ours, and the history of the structural growth of this place, if you will listen to my own rough version of it, gives point to my argument that we fail to do things properly today because we try to live two lives, like wireless outfits announcing world news from Jacobean oak cases."

"I hope you are not going to lead me back to the simple life; because I decline to come with you," said the client, smiling.

"Far from it. My life is in the present. But I am interested enough in the past to find out how its simple structure grew into the complicated machine of today.

"The structure of medieval Stratford was simple. It was a little *State* like the Italian towns, the nucleus round which the Stratford countryside village and farm revolved, an organism practically uninfluenced by the outside world—a whole. And I also think it was whole in the sense that its every action subserved a just economy. Its architecture proves the case, for although it had range, could work elaborately in its stone-built church, or roughly in its barns and lesser works, everything it did had a family likeness and was of a piece. The enrichment that enclosed the church door was not too good or too special for the doorway of a well-to-do citizen, nor was the roof-truss that spanned the church nave a thing especially to be associated with religion. If it was good enough for the church it would do for the barn. There can have been few things that were not accepted in a perfectly natural way as necessary instruments to life, to be well made and good to look at, even to be rich and rare by reason of skill in the making.

"Architecture found its materials, as Stratford found its substance, in the country that surrounded it. The structure was simple. A bridge, roads and tracks, a market and some frail connection with the world at large. Nor was this structure substantially weakened by the passage of two hundred years. The eighteenth century, when it came to add the charming houses which you thought fell so gracefully into place, continued the Stratford life at a higher *tempo* perhaps, but with no great complication of its mechanism.

"The country still brought in its food and sustained a market. The roads, little better than in times past, carried



the coaches of a new society enriched by a commerce with the outside world, the foundations of which made Shakespeare himself exult in his English birth. But his birthplace did not suffer because of that fact, for the domestic economy of country life was unchanged. Warwick was just as far away, and so was London, as 200 years earlier. Stratford, too, was still a whole thing, and its structure a sound one.

"Now comes the industrial age, and the *tempo* changes with alarming rapidity. Coal, steel, machinery, new population, railways; the headings are so familiar that they seem to have lost their power to alarm. But mark their effect upon Stratford, and in due course upon the inhabitants to be. I have no doubt Stratford went on its way unaltered through quite a lot of industrial revolution until the railway came; but with its coming the old structure of street and market went out. The goods yard sucked the life from it.

"From the railway head flowed goods in abundance: cheap coal, cheap pressed bricks for the new Gothic erection of the London architect, cheap moulded iron for the railings, ironware for the general store, corn and meat for the townsman and even for the farmer. There came foreign this, and foreign that, and a flood of reproduction from Birmingham, the factory of the world.

"I don't want to bother for the moment with what was happening in Birmingham. It is not pleasant to think upon the foundations of that place. Sufficient to know that from being nearly nothing it had grown into a mighty town of miserable dwellings and ugly factories, conceived, as it were, in sin, ignorantly.

"What concerns me is the disintegration of the rural machine under pressure of the new system. The disintegration must have been gradual, because as yet popular education had hardly grasped the comfortable security of a national poet ready to wash away the sores of a dirty civilization, and as yet the medieval-ethical complex was barely established. A slow, but steady, stream of factory-made perversities flowed from the goods yard into the town to serve prevailing taste, but there had yet to come the outcome of William Morris's life

of crusade against the machine for the rural complex to gather its full momentum. The garden city came at last, faltered, and with the advent of the motor-car, burst into the fine flowering we know so well. We are nearing the latest chapter in Stratford-on-Avon's history.

"What then?" asked the client. "This is what I see," said the architect. "There are two movements. One, the more powerful, has behind it the pressure of the industrial machine, which, with the years, has become scientific and doubly powerful. All my knowledge of economics tells me that this is to be our way of living, and that the old traditions of living and making must give way to it in time.

The other stream is the mental reaction against this system, or, rather, not so much against it as against the idea that the system is inhuman, ugly and evil. The reaction is, I believe, a mistaken one, as its manifestations are generally false.

"It has led to what I've described, the olde worlde Stratford pretending to live a country life by living an urban life in the country, and thus killing country life itself. The same that puts up olde worlde buildings, nay even olde worlde petrol pumps, yet shrinks from theatres that look like jam factories because they are not like half-timbered barns and for no other reason.

"One thing is certain. The concrete highways that sweep so grandly across country, the electricity grid, the fine works of engineering made necessary by modern transport, the whole business of serving a conscious community, closely knit into what is to become the planned state of England, are bound in the end to take the heart and the substance out of the ancient structure of the countryside. The unit has changed.

"And the worst of it is that if we continue to oppose the new system at every turn in order to make it conform with our dream of a countryside maintained in a perfectly adjusted state of pleasing decay, we will wreck both the new and the old.

"What is demanded of us now is to understand the social and economic structure upon which we really depend, in order that understanding it we may bring order to it and create beauty. We are now most properly a nation and should plan England to serve our needs, both as townsmen and countrymen. As townsmen we should be turning to the problems of urban life so as to make it once more possible. We have command of that situation if we but knew how to set about it.

"As town-planners we should face the facts of economics and plan *all* land for our use, so that our towns become planned structures for healthy living set upon a planned rural background. Otherwise I see only waste, friction, and bankruptcy, both mental and material."

"Yes, I believe you are right.

Though whether we shall understand in time is another

matter. In a way, you know, this theatre strikes me as being in tune with what you have said. It seems to accept the age which it is born in. I did not take to it much when you showed me the winning drawings long ago. But I rather fancy I have come to terms with it now," said the client, rising from his seat to look upward at the surfaces of brick which caught the last evening light.

"It is well you do," said the architect, "for it is the first healthy piece of building Stratford-on-Avon has seen for close upon a hundred years. Let me see; the car park is by the bridge. We should be back in London by ten."



THE MODERN PRODUCT OF SHAKESPEARE'S COUNTY.—WARWICKSHIRE'S CHIEF INDUSTRY.—"In the motoring world such names as Daimler, Lanchester, B.S.A., Alvis, Rover, Standard, Singer, Austin, Wolseley, Humber, Hillman, Armstrong Siddeley and Riley spring to the mind at once. All were started in Warwickshire, and their factories are still in that county; while, in addition, there are numerous accessory firms which make their products there."—From *Country Life*.



Scott, Chesterton, and Shepherd, *Architects*.

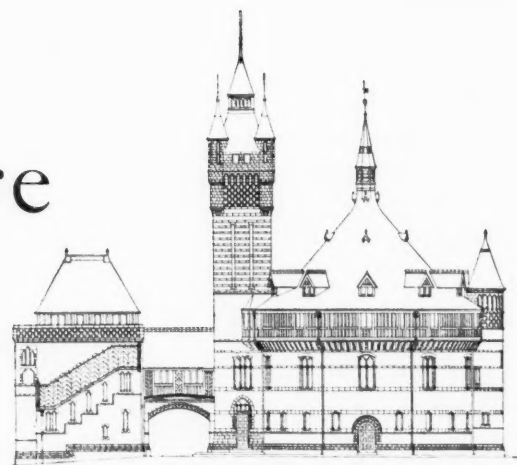
# The Shakespeare Memorial Theatre

By J. C. Squire

“THE New Soviet Barracks at Stratford” was the ingenious Mr. Beachcomber’s phrase for it. I had also encountered various sentences in which critics had applauded the architect of the theatre for defying local and all tradition and building the ideal theatre “regardless.” That was rather alarming, too; so often, nowadays, the baby is thrown out with the bath. But when I got to Stratford I found, not a great, gaunt, pale arrangement of cubes, such as freely adorned the U.S.S.R. (May) number of *THE ARCHITECTURAL REVIEW*, but a building certainly designed with plan as a basis, certainly free from period adornments, certainly a composition of simple straight lines and curves, but, in spite of its size, homely and pleasant, and, in spite of its modernity, completely neighbourly. It has none of the mailed fist quality about it; its brick harmonizes already, and will harmonize perfectly in a few years, with the brick of the ancient houses on the quiet riparian boulevard behind it; it completely lives with the old town, and the river in which its agreeable terrace is reflected. Behind it there still remains intact part of the old Memorial Building, that bogus, half-timbered, fretted, fretful affair which was pathetically meant as a tribute to Stratford’s antiquity, and might as well have been hung round with new copper warming-pans from the conveniently near City of Birmingham. The new building is honesty set against well-meaning fraud.

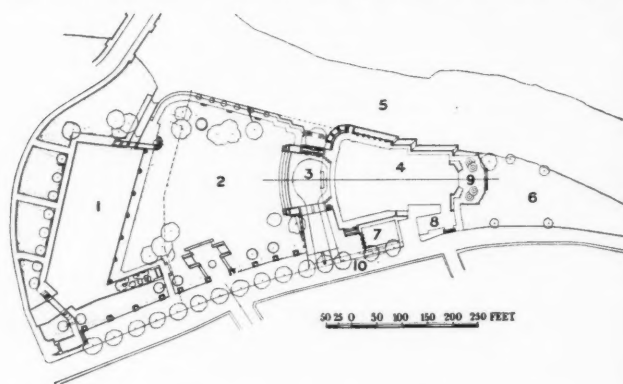
A detailed description of the lines of the building is not required from me; the photographs give it. It may not be true that “the camera cannot lie,” but it can convey part of the truth better than I, and with much less trouble.

The outside is as good as it can be; that is, granted that the back of a theatre, where the offices are, must be despairingly spotted with office windows without any attempt being made to give the façade “features.” Our age is going to teem with buildings whose designers have been austere

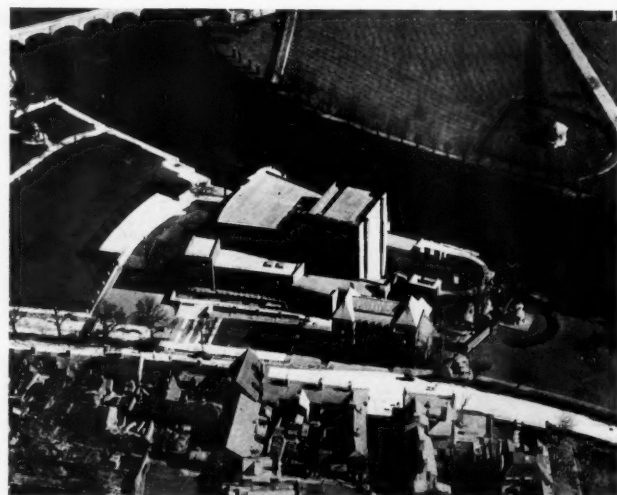


The elevation of the OLD Shakespeare Memorial Theatre.

determined to be honestly structural and base elevations on plan, and it looks as though most of them will bear the same relation to the great works of the art as a skeleton clad in calico would bear to a well-formed human body. Here is a building which clearly displays its plan at first sight and from every angle. You can tell at once what everything is, where everything is; there is no fuss, and there are no “shirt-fronts.” There is little detail decoration: a few inconspicuous, and mysterious, carvings in brick by Mr. Kennington, a few grill balconies not very interesting in themselves, and there only to prevent people from falling out of windows. But the building is composed, there is thought behind every curve and every relation of masses, and the effect is not far short of majestic. The inside is also attractive. There is an amusing foyer; there is a very beautiful staircase—in pale-green marble, with a fountain by Miss Hermes playing at the bottom and a starry ceiling brooding over the top—which leads to the circle seats. We step into those. We are in a theatre in which the auditorium is a broad arc. No pillars interrupt, there are no boxes; from every seat the stage can be seen. We front a fireproof curtain painted by Mr. Vladimir Polunin, showing a placid Bard dominating the local landscape, and then we are shown a refinedly-jazz curtain in all sorts of shades of gold,



BLOCK PLAN. (1) Old canal basin; (2) Bancroft Gardens; (3) entrance forecourt; (4) new theatre; (5) River Avon; (6) Bancroft Gardens; (7) grass court; (8) old library; (9) forecourt to future conference hall; (10) Waterside Road.



An air view of the NEW Shakespeare Memorial Theatre from the west, showing the layout of Bancroft Gardens only partially completed. Waterside Road can be seen across the lower portion of the picture.



**THE RIVER TERRACE**  
*from the Southern End of the Loggia*

**PLATE II. June**

**1932**





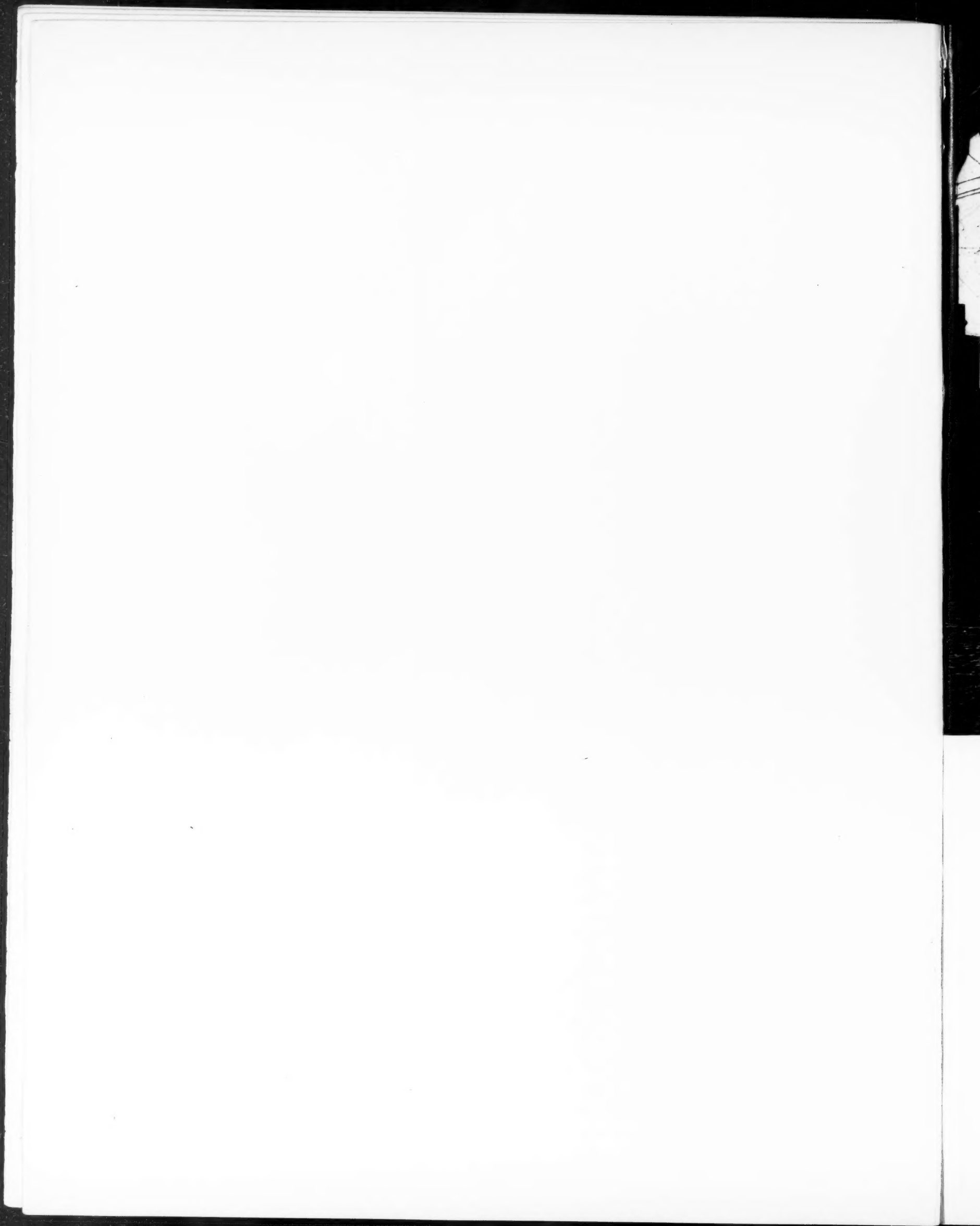


**T H E   T H E A T R E   A C R O S S   T H E   A V O N**  
*Showing the River Terrace, the Main Stair Tower, and, to the right, the river steps*

**PLATE III. June**

**1932**







## M A S S I N G A N D S H A D O W S

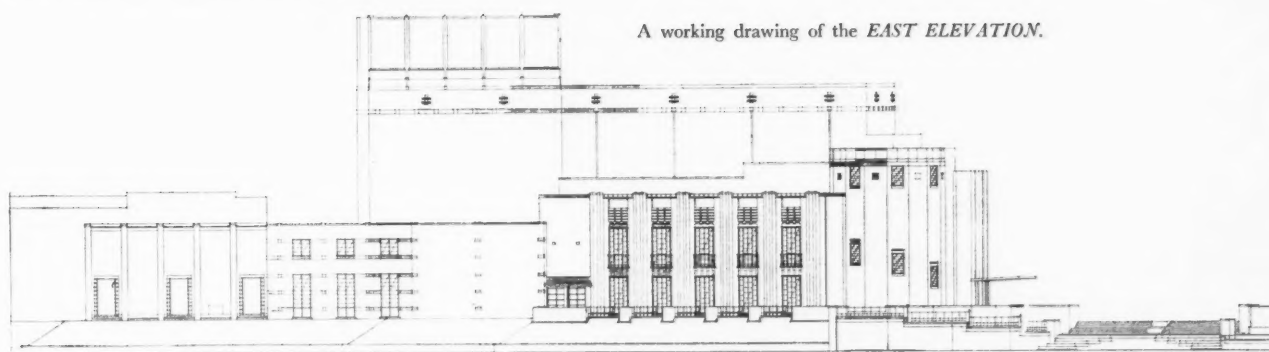
*This exterior shows at a glance, as a building should, how it is planned. The brick exterior seen in this illustration is of a light red which will tone with the Stratford brick around it. The broad auditorium is flanked on the river side by a restaurant whose windows and long buttresses link up the vertical treatment from the stage tower to the main stair tower on the extreme right of the picture. The Shakespeare Memorial Theatre is one of the first buildings in England to get back to the great classical tradition of simplicity.*

**PLATE IV. June**

**1932**







A working drawing of the EAST ELEVATION.

purple and red—green and blue being omitted. Behind that is a stage, deep as a stage should be and wider than the audience knows, for it glides across behind curtains and three scenes can be erected on it at once. The superstructure goes very high. And, at the back, outside, there is one of the finest brick walls ever built. At the top of it there is a little play with vertical mouldings, which improves it, being well done; but had nothing been attempted in that way the brick wall, at the back of the theatre, would have been a noble thing. It is red brick. In detail, around the theatre blue, fawn, and mottled bricks have been used. It wasn't necessary; the red stands.

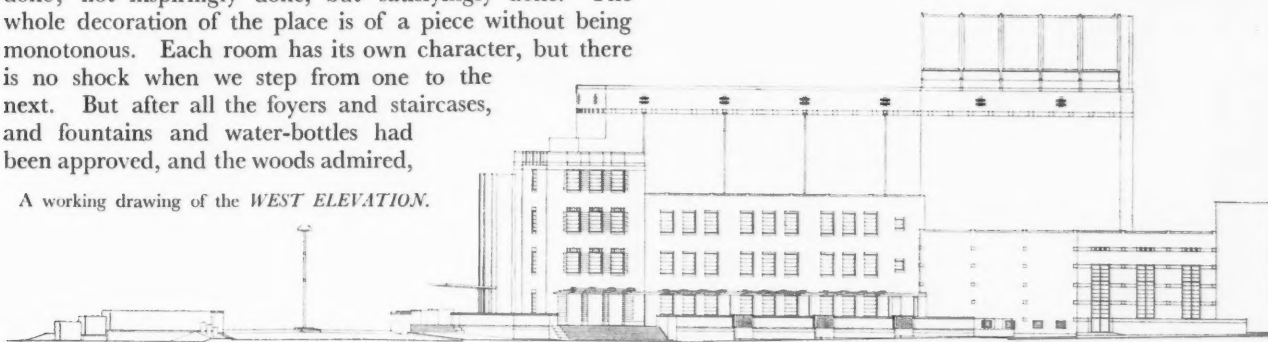
The theatre, to the lay eye, seemed as a theatre perfect; it provided everything the producers needed for production and everything the spectators needed for seeing (including very comfortable seats). They say that no theatre in the world is so conveniently equipped. The back premises were not quite so perfect. Décor, yes; the woods of the world have been ransacked. "What is that?" "Oh, that's stained sycamore." "What is that odd wood?" "Oh, that's an African wood called mata-hari, a very unusual grain." "What is that?" "Oh, that's Herzegovinian ash." There is all the fun in the world with woods: and the chairs, tables, chinaware, curtains, handrails like forked lightning, are all worthy of the Stockholm Town Hall. The finest products of a mass-production age, things not personal, but such as every dreaming æsthetic Bolshevik thinks that every human being was born with a right to; all men are born free and equal, and with a right to stainless steel and any number of vertical lines. This is not meant to be satirical; any honest mechanical thing made with utility in mind (although the last thing from the Rue de la Paix gets a wink round the corner) is better than the period copy. It is better not to be self-conscious at all in this way; what tries to be up-to-date is doomed to become old-fashioned; but it is better to try to be of your own time than to try to belong to some time long gone past. All that, here, is well done; not inspiringly done, but satisfyingly done. The whole decoration of the place is of a piece without being monotonous. Each room has its own character, but there is no shock when we step from one to the next. But after all the foyers and staircases, and fountains and water-bottles had been approved, and the woods admired,

and the stuffs admired, and the glass admired, and the stainless steel admired, there remained the question of what, in a theatre, may be called the "outbuildings."

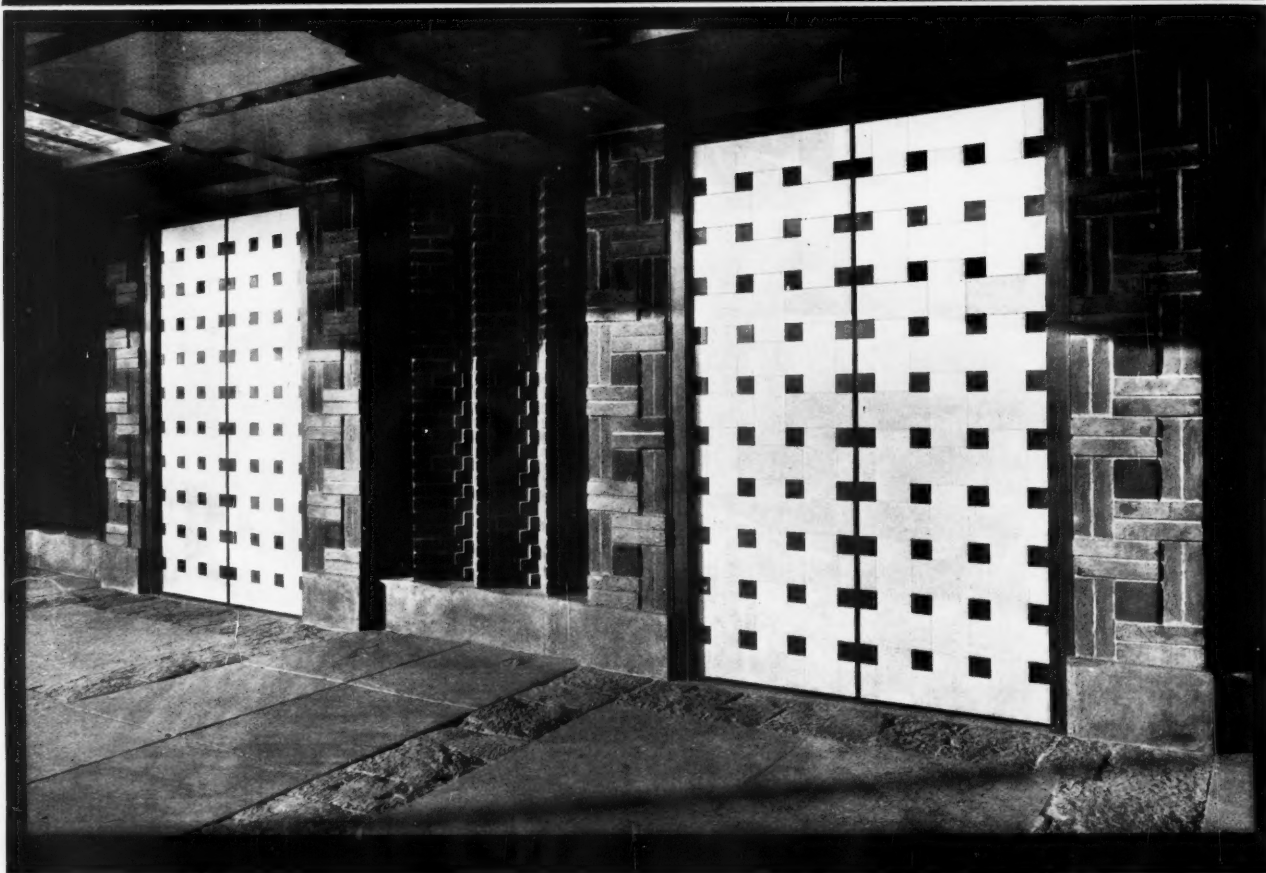
I hope I may be wrong about these back premises for actors and public, but I do not think them as good as they might be. There is, on the circle floor, an enormous bar. It is a long and very beautiful room, so beautiful that even the grossest man might well think, on entering it, that to have a drink were to be too gross. But, assuming that people who go into such a room wish to have a drink, there is altogether too little space for them; the bar has been put at the thin end of the rectangle, and with a proscenium around it at that. It may be that the designer thought that the colour of whisky would not blend with the general colours of the room; the fact remains that in this most modern and bright of theatres the old mistake of London has been repeated: there is not enough room at the bar.

There is also not enough room in the dressing-rooms. I saw only one. It was a long, narrow cubby-hole, in which two stars, one of them an old friend of mine, were being nominally accommodated. By the door there was a small porcelain structure, filled with dresses and miscellaneous junk. I asked what it was and was told that it was a bath. Being the latest thing in theatres, this theatre naturally had a bath in a dressing-room; but the bath I saw would only have just held a small woman if she got into it in a hunched position with her knees touching her chin. And many stars are anything but small!

There was also a cloak-room which I saw. What are the requirements of a cloak-room? They seem to me to be three. The first is that the counter should afford room enough for attendants to deal with the cloaks or coats which, on an ordinary evening, will be deposited therein; the second is that there should be room for the cloaks and coats; the third is that the cloaks and coats should be hung in such a manner as to ensure rapid delivery when the performance is over. The cloak-room that I saw had a narrow aperture, and the



A working drawing of the WEST ELEVATION.



*Top.* The north front from the waterside approach. *Bottom.* A detail of the entrance doors. The piers on each side of the doors are of brown bricks with horizontal courses in silver grey and centre squares in red. The remainder of the brickwork is brown. The plinth is of blue Hornton stone. The paving is also in blue Hornton stone surrounded by brown Hornton rag and self-faced York stone.



rows of pegs that went away into an L-shape background were so close together that I could not help feeling that if they were duly arrayed with cloaks and coats, the attendant would struggle with difficulty between them, and two attendants would be worse than one. Cannot that be rectified? There are acres of space around, and there is still a sum of money in hand. Having gone over the theatre I came outside again.

To the left, as you face the building across the river, at the far (or, as it were, "east") end as you come to it by the road, there is a sort of long loggia. It gives the building a beautiful sweep-away, but as I came to it I wondered what it was there for—being dogged by notions as to nothing being justified architecturally unless it is serving some purpose—which means, in the end, some material purpose. I came, with my guide, to that loggia. There was a wooden roof, daringly and beautifully painted by Mr. Eric Kennington, and there were rows of tall, square, brick pillars on both sides; there was also a floor, as, in an imperfect world, there must be. It was quite all right; it might serve well enough as a sitting-out place, were any direct communication with the theatre possible. It looked agreeable from the river; it was well-designed in itself; but I could not, for the life of me, make out what it was doing there. So I asked my guide. He replied at once: "This has been built in order to conceal the ruins of the theatre that was burnt; they would look ugly from the river."

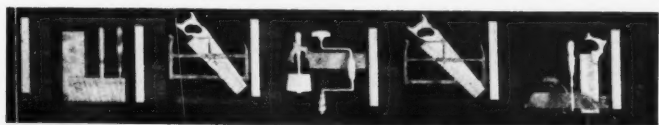
Immediately that long, lean temple, open to the winds, became a live thing to me; it was serving a purpose. But then I thought to myself: "Suppose they were to remove those ruins which this is meant to screen. We shall then have an openwork extension very pleasant to view from a distance when one isn't worried about purpose and utility, but, when one comes near to it, worrying because one cannot see what it could be used for. Patently, for there is no access, the actors couldn't go there and get cool; obviously, for there is so good and ample a terrace, and intervals between acts are so short, members of the audience, however much in love with each other and seclusion, will never get so far. Will all the life go out of it when there is no longer an explanation to be given?"

I was up against fundamentals, and had no answer. Stealing round the corner, I found a substitute for an answer. When the old theatre was burnt down there were no regrets. Cheers went up from the percipient of both hemispheres; and the *Daily Telegraph* (of whose enterprise in this matter there has been all too little recognition) raised very rapidly a quarter of a million pounds, half of it from America. The fire, where its ravages were thorough, left standing brick walls and no more. The central feature



A detail of the NORTH FRONT. The marquise and entrance doors are finished with aluminium alloy and bronze. Blue Hornton stone has been used for the linings to the window reveals and the top of the balustrade walls.

of the old building was a rotunda, immortalized on millions of picture-postcards, cheap china cups, and teaspoons. Go to see it today and you will find a severe, an austere, circle of good, solid, smoke-streaked brick which would do credit to the Forum of Rome, and would be officially opened by Signor Mussolini and photographed by the magnificent photographers of *The Times* if it were called the Circus of Diocletian or the Stadium of Justinian. The floor of that place has been paved; they are talking of roofing it over and turning it into a "Conference Hall"—in which, I dare say, people will discuss, *ad infinitum*, whether Hamlet was mad or not, and whether Iago should be interpreted as a disguised hearty or a disguised aesthete. If the place is reconstructed, let them leave the walls as they are, and build the roof in conformity; the edifice, thus naked (though there are a few Gothic windows about) will go quite well with the new building. If they do not, let them leave the ruins as they are. Let the ivy climb over the smoke-blackened walls, let the sparrows nest in the ivy. History is none the less history because it is only a generation old; in a century or so visitors will pass through Miss Scott's charming screen and sentimentalize over the remains of the old building. "Better dead" is the phrase. In life it was not at all beautiful; but the old Shakespeare Theatre makes "a lovely corpse" and it might as well be left alone.



A PANEL OF CARPENTERS' TOOLS in the door from the main staircase to the upper restaurant. The door is shown to large scale on Plate VI.

## TECHNICAL.

The structural walls of the theatre are of solid brick. The general facing bricks are hand-made sand-faced red, with silver grey for decorative brickwork and for the façade at the rear of the gallery. The brickwork for the external carved panels was purposely made of the same material as the facing bricks, with closer texture.

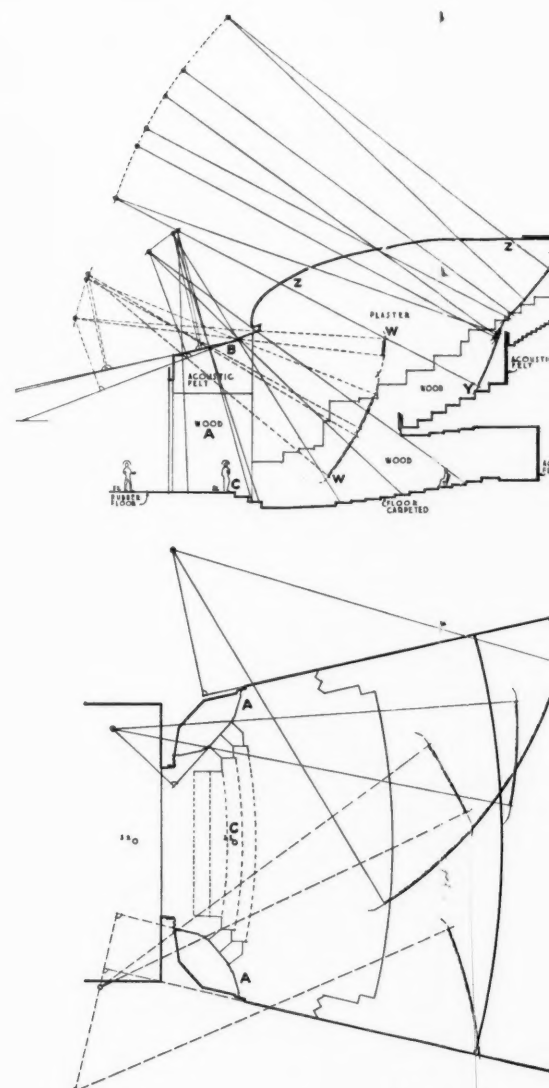
The stone used for the base and plinths is Hornton stone, quarried about twelve miles away. The terracing is made of self-faced York stone and a hard bed of Hornton. The paving outside the main entrance is granite sets. The forecourt is reinforced concrete, the surface being treated with bush hammering to show the colour of the aggregate and to give a non-slip surface.

The roof is asphalt on reinforced concrete, and over the auditorium is supported on a series of steel trusses, to which the ceiling is hung

by steel straps. The metal lathing of the plaster ceiling is fixed to specially made curved steel ceiling rafters.

The marquee is cantilevered and tied to the foundations by double steel stanchions (in compression and tension) inside the brick piers. The dress circle is cantilevered over the stalls, the spaces between the cantilevers being fitted as wardrobes. The proscenium is spanned with a steel girder, and a special system of girders in the fly gallery carries the 25-ton movable cyclorama.

The decorative windows throughout are painted steel. The marquee is aluminium anodised on plywood, with bronze edging and cover fillet; the upper surface is copper. The main external entrance doors are constructed in interwoven sections of aluminium alloy with the edges of each plate lipped with polished bronze, and are permanently







#### THE ACOUSTIC DIAGRAM.

—The shape of the theatre resembles a giant horn, and is so designed that the players can be heard in all parts of the stage, and the sound distributed evenly throughout the auditorium. The splays (A) and ceiling (B) of proscenium, together with the fore-stage (C) when in use, act as reinforcement to the source of sound. The plaster ceiling acts as reflector directly upon the seats, and the hearing is as good in the rear seats of the gallery as in any in the house. Asbestos felt, curtains, and upholstery are so disposed as to provide sufficient absorbents whether the house is full or empty. The wood panelling throughout the auditorium gives resonance and tone. Reverberation is 1.4 seconds by the Sabine formula, and the theatre is thus suitable for all repertory and light opera with an orchestra not exceeding about sixty. Wagner Opera requires a larger orchestra than the pit can hold, and also longer reverberation in the auditorium. The cube per seat is about 200 cub. ft., and the proportion of absorbent is necessarily high to bring the reverberation figure low.

For concerts the cyclorama is moved forward to act as rear wall reflector, and the theatre is perhaps the only one in England easily adaptable as a concert hall.

The diagram shows the sound waves from reflected surfaces when the speaker is in two positions, S. 1 and S. 2. The waves from S. 2 are in dotted line. Thus the arc W—W represents the waves spreading from the proscenium ceiling B from the speaker S. 2. The broken line Y—Y represents the wave advancing from the ceiling surface Z—Z. Similarly on plan the arcs represent the sound waves radiating from the side splays and walls.

The diagram is not intended to show the whole of the sound waves in the theatre, but rather to illustrate the reflecting and distributing values of the main surfaces, namely, the proscenium splays, ceiling and walls.

G. A. ELLICOE.

open when the theatre is in use.

The doorways on the south wall of the entrance foyer are decorated in matt finish stainless steel; the cornice is in polished stainless steel and silver bronze. The eight-star columns are built in sections of stainless steel, with stainless steel caps.

The river terrace adjoining the building is a steeply sloped grass bank, with panels of clipped box. The brick boxes adjoining the long grass steps opposite the entrance façade are clipped yews planted about 3 ft. high. The pattern round the circular steps is made of box, dwarf euonymus (variegated), and dwarf red-leaved berberis. Boxes by the west façade contain santolina.

The lay-out adjoining Bridge Foot and the broad walk leading up to the approach road to the

theatre, was carried out by the Borough Surveyor to conform with the architect's design of the forecourt, terraces, etc. Warehouses, etc., are being cleared, and the view of the theatre will be opened across the canal basin to the Banbury Road. Existing trees and the war memorial were retained, and the gardens simplified to form a foreground to the building.

Where the stair projects into the river the terrace is built on reinforced concrete carried on piles. To construct the long terrace adjoining the building, bags of dry concrete were let down and forced against a sloping wooden shuttering held in position by tubular scaffolding. The river was lowered while work was in progress.

The illustration above shows the north elevation of the theatre.

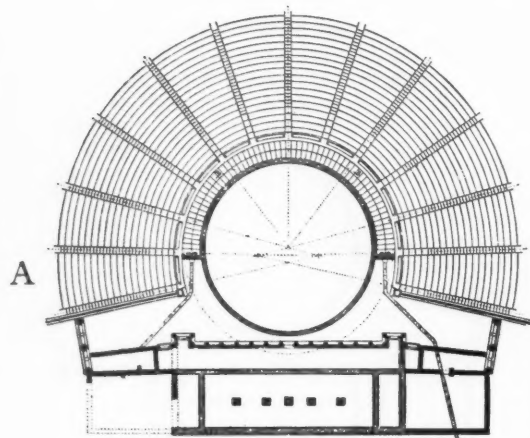


# THE DEVELOPMENT OF THE

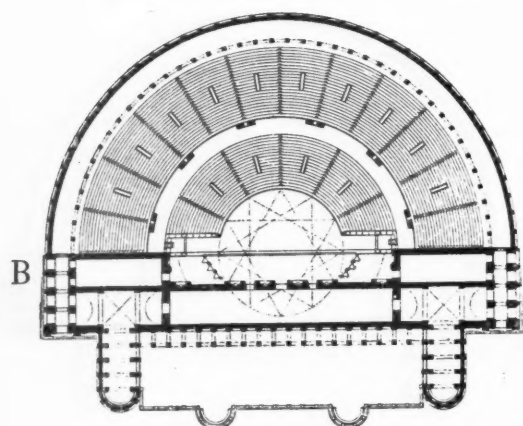
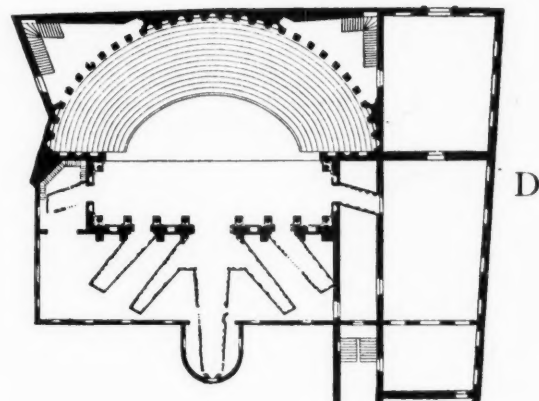
By G. A. Jellicoe

*The theatre at Stratford-on-Avon develops logically from the past. It is the modern variation of an old theme, with a "theatre-sense" of its own. This sense is a quality that draws together performers and*

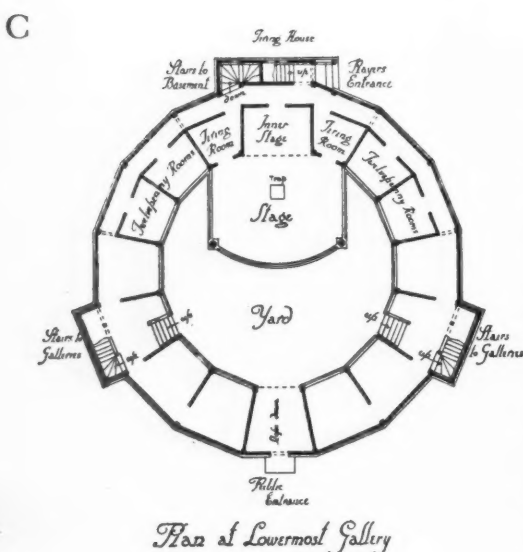
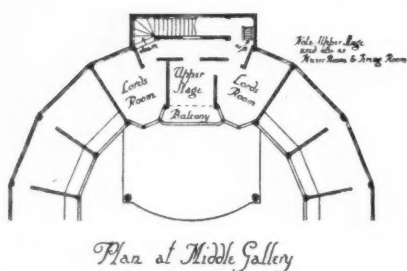
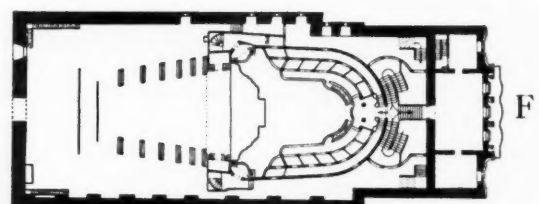
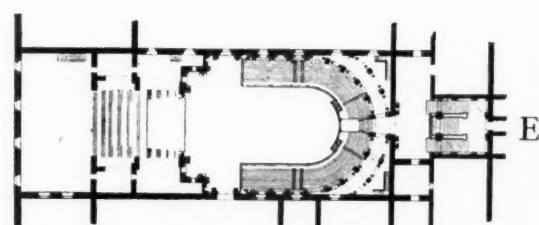
*audience, and in response theatres have assumed all manner of shapes. The old building at Stratford had poor sight lines and acoustics, but its theatre-sense was unquestioned; nor is it chance that the Greek*



**A** Theatre at *EPIDAUROS* (from Durm), fourth century B.C.—Greek drama develops from Dionysian rites—religion—sky, landscape, and architecture, the scene for the story of the Gods—the action timeless and placeless, but localized by slight scenery—the sun follows the action and shadows create the sense of solidity—the players impersonal, increased height for sight and oratory for sound—the story aloof upon the stage, and linked to audience by chorus in orchestra circle—forced use of imagination creates lasting mental impression.

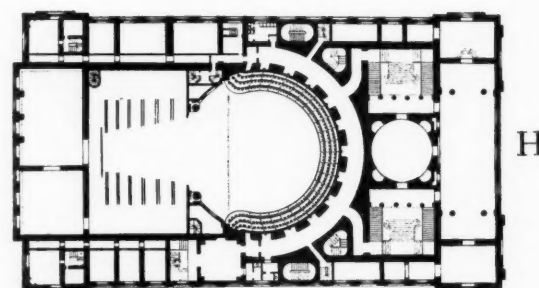
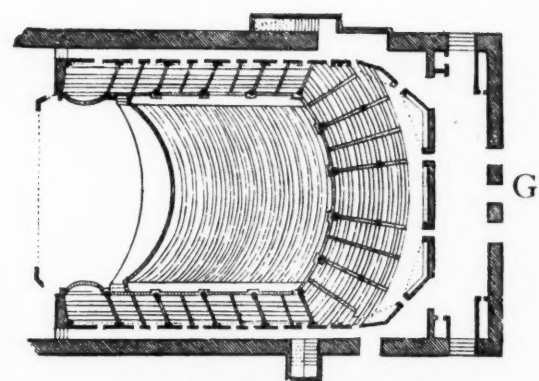


**B** Theatre of *MARCELLUS* (from Streit), 10 B.C.—the play becomes materialistic and associated with audience—orchestra ceases to act as link—the scene the ornate rear wall.



In the *MIDDLE AGES* the church the theatre, the choir the stage—the action again timeless—light creates illusion—the nave overflows and the scene becomes the west front, sun and shadows—strolling players appear in England—the theatre the inn-yards.—*William Shakespeare comes to London, 1586.*

**C** The *GLOBE*, Southwark (reconstructed by G. Topham Forrest), 1599—based on inn-yards—the audience the mass of the people, who comment freely—the play make-believe, and the players intensely human—sun and shadows—close association between action and audience—music incidental—scene formed by inner stage and curtain, doors either side, and balcony over—active use of visual imagination—bright colour, warm and intimate, friendly.



# THEATRE PLAN

*theatre resembles a dovetail, the Italian opera-house a magnet, and that the stage at Stratford has broken through the proscenium to flow into the auditorium. The notes on these pages and overleaf are based on the book called The Shakespeare Memorial Theatre, by Mr. Jellicoe, which is to be published by Messrs. Ernest Benn in the summer.*

**D** *TEATRO OLIMPICO*, Vicenza, 1580, by Palladio—first internal theatre based on Marcellus—proscenium opening appears and permanent perspectives.

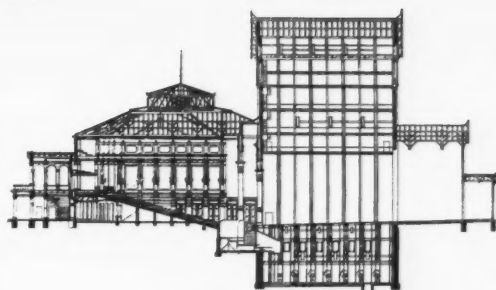
**E** *TEATRO FARNESE*, Parma, 1618, by Aleotti—Renaissance pageantry—artificial light and illusion—spectacle, ballet, sensuousness—scenic effects and developed proscenium—the Italian opera-house design is being evolved—the stage still fills the stalls.

**F** Old Opera House, *BAYREUTH*, 1748, by Bibiena—developed Italian opera-house—strong proscenium—footlights, distorted shadows, distorted perspectives, music, singing, dancing—chandelier-lit auditorium, dresses, dull gold—the Margrave's box—tiers of boxes running to proscenium and conveying magnetism of stage—inflamed imagination—fantasy of the moment soon forgotten—acoustics perfect for light opera and speaking voice.

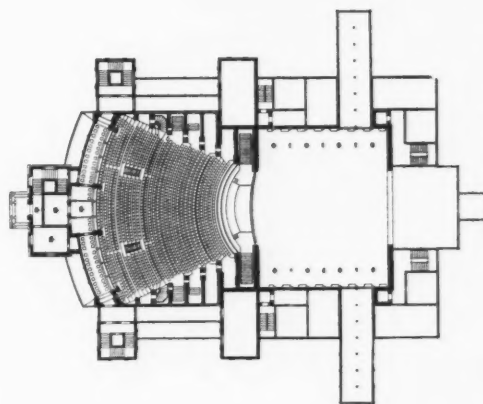
**G** In *ENGLAND* the internal theatre develops from private halls and masques—England the stronghold of legitimate drama, and resists operatic theatre—Cibber deplors attractions of spectacle—David Garrick revolutionizes production and player becomes actor—naturalism and the picture frame.

*COVENT GARDEN*, c. 1800, showing fore-stage and proscenium doors—both have disappeared abroad—the player strives to retain contact with audience, the actor-manager draws him within the picture frame.

**H** *DRURY LANE*, rebuilt by B. Wyatt, 1812—proscenium doors removed, but fore-stage retained despite protests by architect—simultaneously reintroduced by Goethe and Schinkel at Weimar—doors and stage disappear in England and reappear at Stratford—the nineteenth-century domed theatre develops and proves inadequate.



I



**I** *WAGNER OPERA HOUSE*, Bayreuth (from Sachs), 1876, by Bruchwald and Semper—Richard Wagner, the composer, reorganizes theatre design—a festival theatre built to suit a drama—the old opera house inadequate spiritually, optically, and acoustically—conception of opera as music-drama appealing to the individual—audience related spiritually, but no longer part of spectacle—gas allows darkened auditorium—no applause—hidden orchestra a “mystic abyss” between spectator and a drama enacted behind a narrowed proscenium—seats with equal sight and hearing, “no best and no worst seats”—acoustics perfect for grand opera with long reverberation.

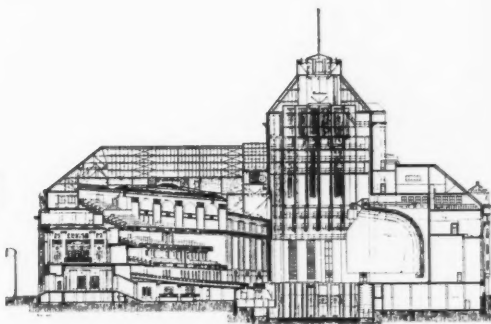
*As the light opera that preceded Wagner was a moment in time and the theatre only complete when overflowing in all parts with contemporary costume, so Wagner opera is timeless and the theatre independent of the people who fill the auditorium.*

The plan the basis of modern theatre design—developed by Max Littmann, who endeavours to give wider range of purpose—experiments with adjustable proscenium, fore-stages, etc.—long reverberation later causes change of auditorium ceiling section and additional absorbents—the acoustic expert has arrived.

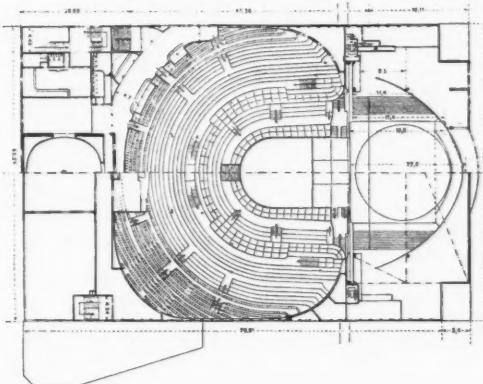
Before 1900 the stage revolts against accepted romance and “fied” scenery—Adolph Appia and Gordon Craig—the architectural or plastic stage—light—the rise of the director as opposed to actor-manager—abstraction, simplicity, and synthesis in production—new solid scenery calls for new stage machinery—the wagon stage (to wheel before the proscenium), the revolving stage, and the rolling stages—the cyclorama or sky-dome supersedes painted backcloth.

**J** State Opera House, *CHARLOTTENBURG* State 1912, by H. Seeling—section showing rolling stages, rising bridges, flying apparatus, and movable cyclorama.

J



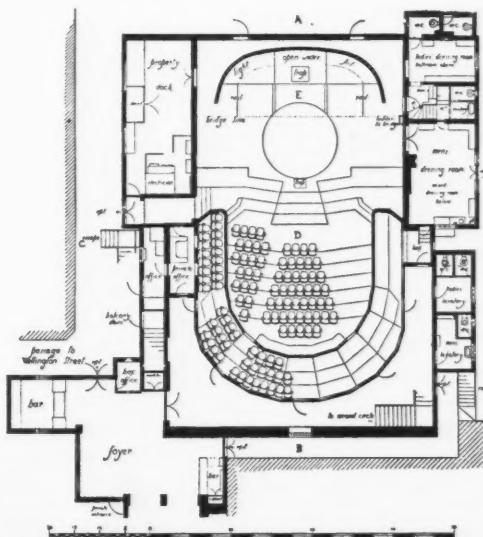
K



*To recreate the old relation between audience and performers a number of experimental theatres are built.*

**K** *GROSSES SCHAUSPIELHAUS*, Berlin, by Hans Poelzig for Max Reinhardt—in principle echoes Parma (Fig. E)—action takes place among audience on projecting apron, and behind proscenium lies stage equipped with cyclorama and revolving stage.

L



**L** *FESTIVAL THEATRE*, Cambridge, by Terence Gray and Harold Ridge—auditorium and stage united—scenery of permanent block forms change on a turntable in view of audience—further development of lighting.



# THE DEVELOPMENT OF THE

By G. A. Jellicoe

## M, N, O, P, Q & R

The theatre at STRATFORD-ON-AVON must be suitable for Shakespearean production in any manner, and for all repertory, light opera, and music; and for every class of audience.

The stage echoes traditional Elizabethan permanent stage: fore-stage, inner stage, proscenium doors, and balconies—the inner stage grows to be capable of any illusion—the permanent scene remains, a structure now associated with plays at Stratford.

On the fore-stage the actor becomes player, one of the audience—he enters and leaves through the doors—the lights go down, the curtain rises, the proscenium becomes the frame to a living picture, remote—behind the proscenium, machinery—rolling stages for quick change of plastic scenery—rising bridges for change of levels—movable cyclorama (for realism or light opera the fore-stage is removed—for concerts the cyclorama is moved forward as a reflector).

The auditorium scientific—proscenium splays, ceiling section, decoration and upholstery controlled by acoustics—sight lines cleared of obstructions—light indirect and colour takes place of points of light, of candles, oil, gas—colours of natural woods and fabrics in a higher key—warm and intimate, friendly.

A building possessing great character—pliable and responsive to production.

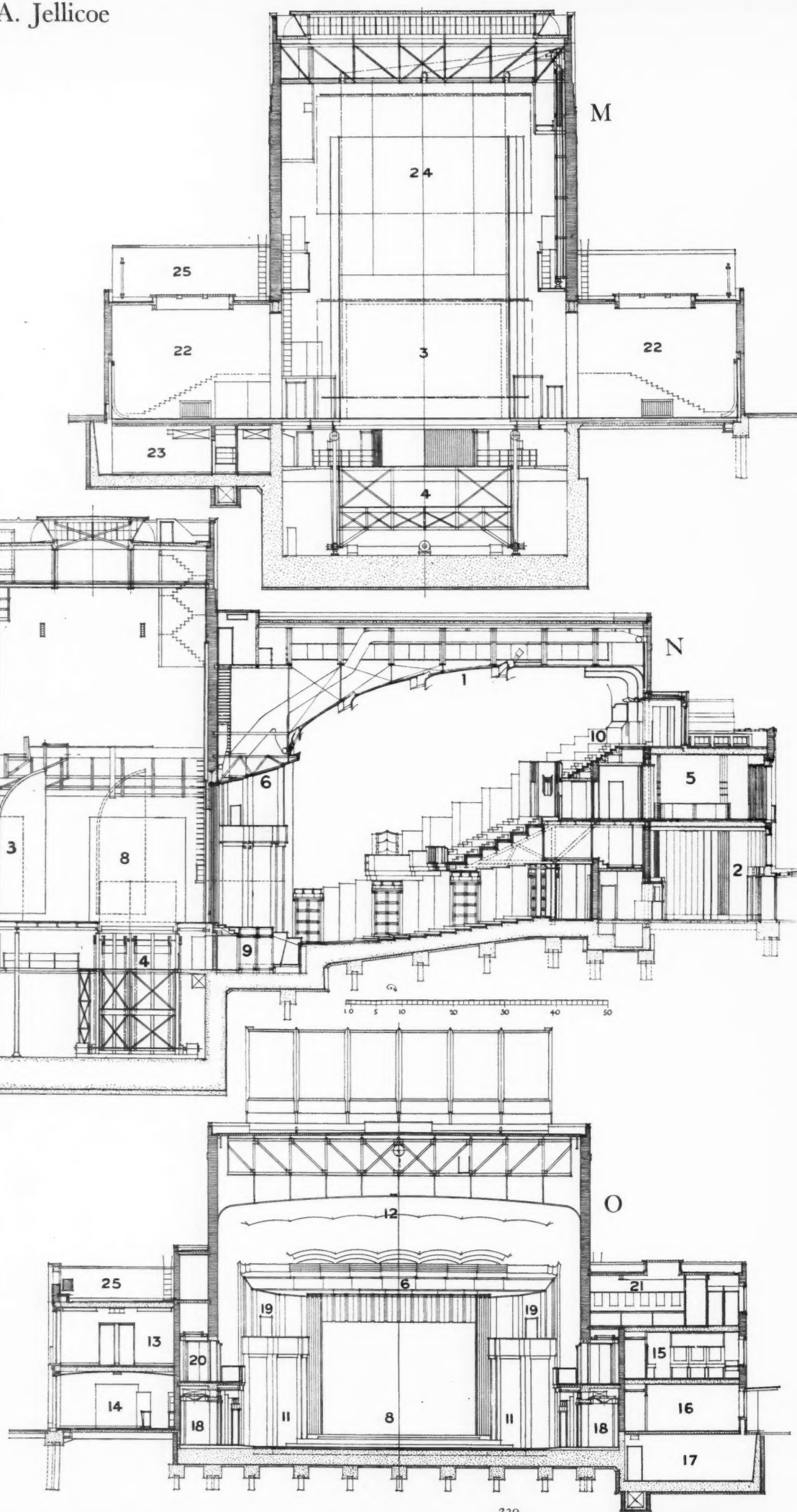
In order to avoid light reflection, the fore-stage is covered with a specially made rubber, having no wax in its composition and cast on a dull surface linen. The fore-stage (Q 21) is built on temporary strutting and removable to make way for the orchestra pit (P 4). When the fore-stage is in use, the sound of the orchestra comes through spaces left in the steps.

The installation for flying the scenery, lighting battens, etc., is on the 3-line double purchase counterweight principle. A steel tubular batten, 40 ft. long, is suspended from wire ropes by shackles and clamps. To this batten is attached the scenery, lighting batten, or whatever is to be flown.

**M CROSS SECTION THROUGH STAGE.**—(3) Fireproof curtain and proscenium opening; (4) stage lifts; (22) rolling stage bay; (23) mess room; (24) space for flying backcloths and scenery; (25) roof.

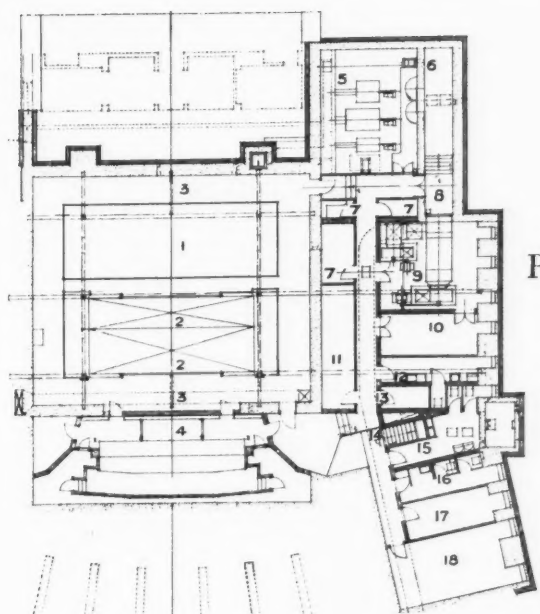
**N THE LONG SECTION.**—(1) is the ceiling of the auditorium; (2) the entrance foyer; (3) cyclorama; (4) stage lift; (5) dress-circle foyer; (6) top of sounding board; (7) the old theatre; (8) stage bridges; (9) musicians' galleries; (10) gallery.

**O CROSS SECTION THROUGH AUDITORIUM.**—(6) Sounding board; (8) proscenium opening; (11) splayed front to assemblies adjoining fore-stage; (12) shaped plaster ceiling with lighting troughs; (13) upper restaurant; (14) ground-floor refreshments; (15) actors' dressing room; (16) star dressing room; (17) orchestra room; (18) auditorium exit passage (ground floor); (19) musicians' gallery; (20) dress-circle exit passage; (21) supers' dressing room; (25) roof garden.





# THEATRE PLAN



The tableau curtain is similarly suspended on single purchase 4-line sets. At the back of the stage a heavy unit is installed for flying the paint frame, which is 40 ft. by 30 ft., and to which the scenery is attached for the artists to work on.

On the back wall of the stage there is a system of racks up to a height of about 30 ft., wherein all the surplus scenery can be installed. Bundles of scenes are raised to their respective storage levels on a batten which is raised by a winch; and, to facilitate placing these rolls in their respective racks, a bridge is installed for taking the necessary men to the required height for fitting these cloths into position, or for taking them out of storage as required.

The normal stage is level, and the floor of teak. The traps in the rear are for the manipulation and storage of scenery below stage.

The rolling stages (Qb) are each 33 ft. by 15 ft. with a 5-ft. extension flap on the ends facing away from the stage, so arranged to reduce the width of the building at these points. The stages run on rails at a travelling speed of two feet per second. Each stage is steel framed and supported on four pairs of wheels, the two middle pairs being electric-motor driven. The floors of the stages are on the same level as that of the normal stage, and the 5-ft. length of floor track between the end of one stage in position before the proscenium and the end of the second to one side, is brought mechanically to the same surface. There are nine traps in each stage. The stages are worked independently, and it is possible not only to use them for normal quick-change scenery, but to join and roll them together across the proscenium opening for purposes of moving spectacle, etc.

The stage bridges (QA) are automatically out of action when the rolling stages are in use, and their top deck is then about 18 ins. below the normal stage level. There are two bridges, the one up stage being 33 ft. by 6 ft., the other being 33 ft. by 9 ft., and together are exactly below the 15 ft. width of stage occupied by the rolling stages. The bridges are built in two levels, with 8 ft. between upper and lower deck. There is one trap in the upper deck. The maximum height of rising brings the lower deck to the normal stage level, when the upper deck may be used for first-floor interior scenes. The maximum depth takes the upper deck 8 ft. below normal stage level. The bridges are operated by a stage lift (N4) on guide chains driven from electric motors on the floor of the sub-basement, and carefully controlled from swaying through uneven loading. The bridges are calculated to take a loading of 50 lbs. per sq. ft. when the upper deck is flush with the normal stage, and 25 lbs. when required to descend or ascend.

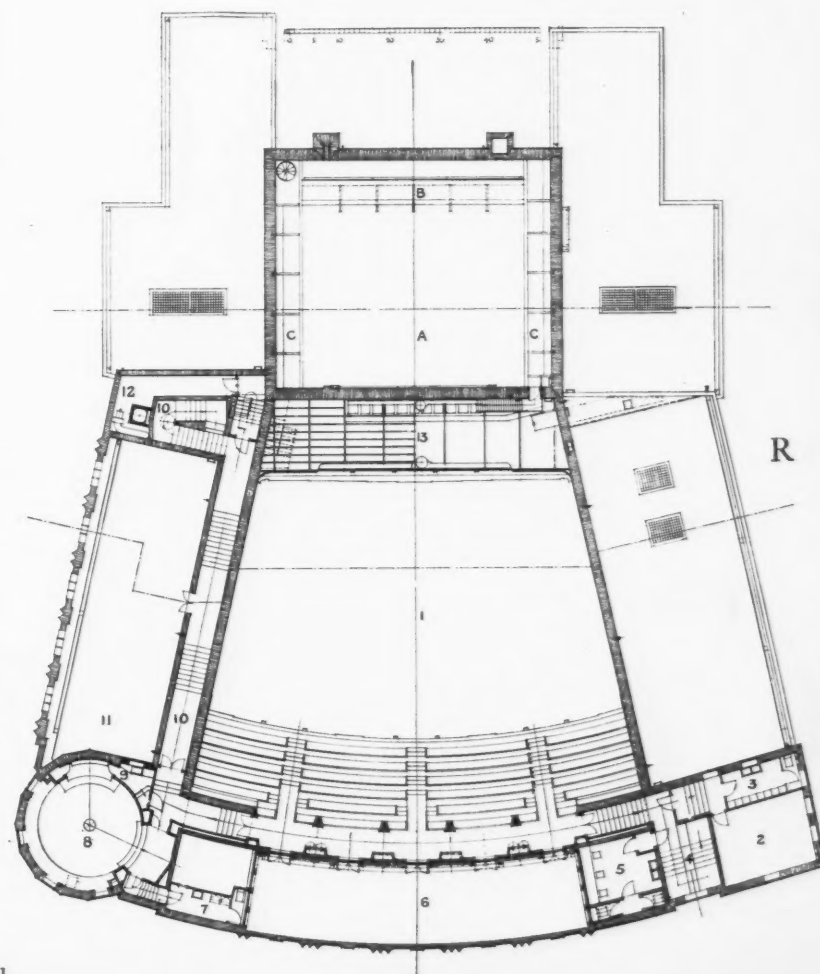
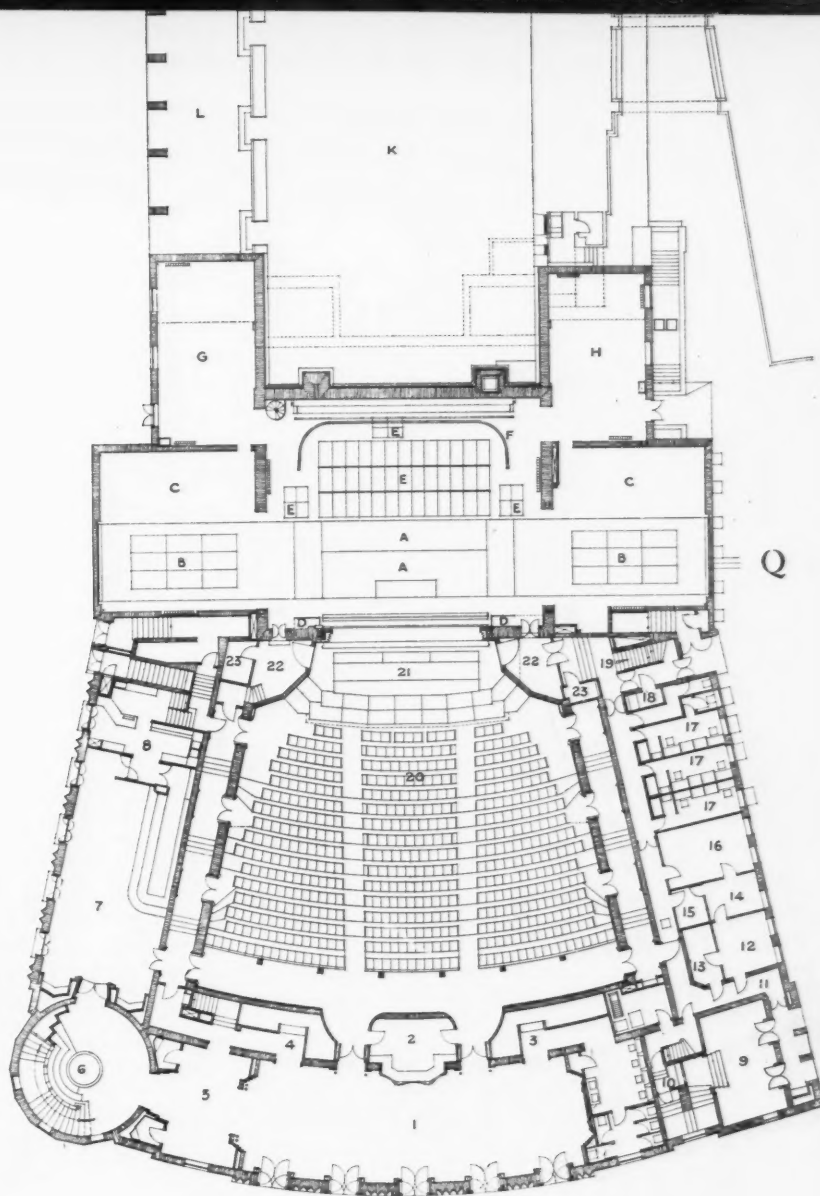
The cyclorama is built of a steel frame faced with plaster. It is suspended by girders above, the base being 18 ins. clear of the stage floor (to allow rolled-up backcloths, etc., to be passed beneath); and can travel up or down stage. It is moved by hand through reduction gearing by an endless rope.

**P THE BASEMENT PLAN.**—(1) Stage pit; (2) bridges; (3) bridge gallery; (4) orchestra pit; (5) boiler room; (6) oil tank; (7) stores; (8) basement stair; (9) plenum chamber; (10) mess room; (11) switch room; (12) men's lavatory; (13) store; (14) stair up; (15) bandsmen's lavatory; (16) bandswomen's lavatory; (17) bandmaster; (18) band room.

**Q THE ENTRANCE FLOOR PLAN.—FRONT OF HOUSE.** (1) Entrance foyer; (2) box office; (3) women's cloaks and lavatory; (4) men's cloaks and up to lavatory; (5) ante; (6) main stair to dress-circle; (7) refreshments; (8) service and stair up to kitchen; (9) gallery crush; (10) pay box; (11) auditorium emergency exit; (12) general manager; (13) assistant general manager; (14) secretary; (15) waiting; (16) director; (17) star dressing rooms; (18) stage-door keeper; (19) up to dressing rooms; (20) auditorium; (21) fore-stage; (22) assembly spaces; (23) quick-change rooms. **STAGE.** (A) Bridges; (B) rolling stages; (C) scene docks; (D) electricians' perches and prompt; (E) traps; (F) cyclorama; (G) properties; (H) carpenter; (K) old theatre; (L) loggia.

**R THE GALLERY PLAN.—FRONT OF HOUSE.** (1) Upper part of auditorium; (2) bill room; (3) men's staff lavatory; (4) gallery entrance stair; (5) women's lavatory; (6) flat over dress-circle foyer; (7) men's lavatory; (8) gallery bar; (9) service; (10) emergency exit; (11) flat over restaurant; (12) fan room; (13) top of sounding board. **STAGE.** (A) Upper part of stage; (B) paint gallery; (C) fly galleries.

Plans of the dress-circle and mezzanine floors are given on page 245.





THE GOLDEN GIRL. A figure carved for an exhibition pavilion in Paris.

## Eric Kennington *and the Sculptures at Stratford*

By R. H. Wilenski.

ABOUT ten years ago Eric Kennington woke one morning and said to himself: "I am tired of painting Neo - Pre - Raphaelite pictures and making over-life-size pastel portraits of Arabs, professors and small girls. It is true that I do these things better than anyone else in England, but I don't want to go on doing them. I want to be a sculptor. I want to make a war memorial and to carve figures on a building, and the bigger the memorial and the building the better."

And all that has happened. Kennington has never studied modelling or carving in an art school; he has never shown sculpture in the Royal Academy; but he has already made one war memorial entirely and done the sculpture for another; and he has carved a series of figures on the Shakespeare Memorial Theatre at Stratford. He has also, incidentally, made a memorial statue of Thomas Hardy in clay for bronze, and made a number of miscellaneous statues in various materials. Nor is that all. He is about

to make a series of huge relief carvings in stone for a giant lighthouse to be erected in some distant country to celebrate, if I remember rightly, the arrival on that spot of Christopher Columbus.

Kennington began his career as a sculptor by making two small columns of bricks and carving into them a couple of pleasantly Gothic figures for a brick fireplace in his country house.

Then came the commission for the war memorial to the 24th Division, now in Battersea Park. Kennington had been associated with that division in the war which he experienced in Flanders as a private in the winter of 1914. He began the Battersea memorial with a small model, in clay or plasticene (I forget which), about 15 in. high, of three soldiers in triangular formation. The next time I went to the Thames-side wharf which he uses as a studio, I found him on a scaffolding at work with mallet and chisel on the block of Portland stone which is now the memorial with its



LARRIE, 1924. A carving in brick.

PRAYER.



PENATTIE, 1924. A carving in brick.



LAWRENCE OF ARABIA.



Head study for the THOMAS HARDY memorial statue at Dorchester.





A detail of the *MEMORIAL TO THE MISSING AT SOISSONS*.

over-life-size figures. There was no intermediate full-size clay model. The whole thing was carved, like Michelangelo's "David," with no aid but the original small sketch; and it was all carved, after the first rough pointing, by Kennington himself. The memorial in its final form seems to me architecturally unsatisfactory because the high circular pedestal is the wrong kind of base for the triangular group of figures. But the group itself is a remarkable production. It contains an emotional quality which is the essence of its meaning. As formal sculpture it is interesting and a truly astonishing achievement for a sculptor with no previous experience. But what is more astonishing still is that the emotional meaning of the composition has come through in spite of the sculptor's absorption in the technical difficulties of carving a huge piece of stone for the first time. One would have expected the emotion to be swamped in a process that occupied eighteen months. But, in fact, Kennington was able to sustain it and force it into the stone. To understand how this happened we must know that the meaning of the war to him was the meaning of the spirit of the private soldier and the meaning of the breaking of that spirit by

torture. That meaning had to be drilled into the cylinder of Portland stone, and the stone, too, had to become flesh to symbolize that that, too, was submitted to the torture.

Kennington, when he carved this memorial, knew nothing about "glyptic" sculpture, but he knew a lot about the war, and he made the stone cylinder reveal that knowledge. If we know exactly what we want to say, and want desperately enough to say it, we can always find words, or invent words, even in a language with which we are but little acquainted. Kennington found the stone-words he wanted for his meaning. There are war memorials—though not many I think—which, as formal sculpture, have more meaning than this group. But I know of no other, here or elsewhere, which was born of more intense and intimate communion with the men who suffered.

Kennington's next work was of a less exacting nature. He was commissioned to make a figure for an exhibition pavilion in Paris. He made an over-life-size figure in plaster, which he gilded and coloured, and called "The Golden Girl." I never saw "The Golden Girl" in an upright position, but she looked very slim and sinuous and pretty on a long trolley on the studio floor. In Paris



*WAR MEMORIAL TO THE 24TH DIVISION, BATTERSEA.*



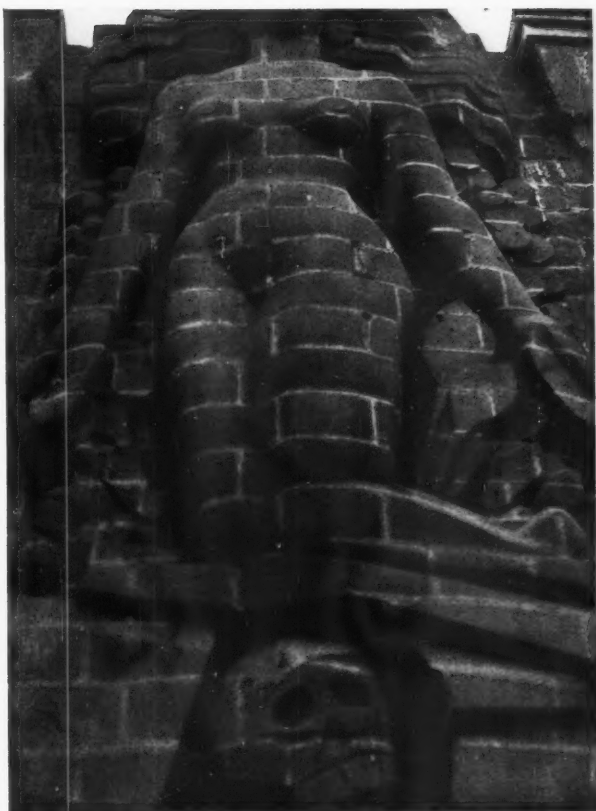
**THE MEMORIAL  
TO THE MISSING  
AT SOISSONS**

*Sculptor:* ERIC KENNINGTON

**PLATE V. June 1932**







A detail of *LIFE TRIUMPHING OVER DEATH*.



A detail of *JOLLITY*.



*MARTIAL ARDOUR*.



A detail of *MARTIAL ARDOUR*.



Sculptures carved in brick by Eric Kennington on the façade of the Shakespeare Theatre. The three subjects seen in this picture are *LIFE TRIUMPHING OVER DEATH*, *MARTIAL ARDOUR*, and *LOVE*.

she was attached, I understand, to the façade of the pavilion. I don't know what happened to her when the exhibition ended. Kennington told me, I fancy, that she was broken up.

After this interlude came the commission for a series of stone figures on the Memorial to the Missing at Soissons. I have not seen this monument. But judging from photographs the meaning of this group of three figures is more sculptural in character than the Battersea memorial, and judging from the model, on which Kennington worked with the architects, G. H. Holt and V. O. Rees, the group accords well with the architecture as a whole. But I find no trace of the sculptor's war experience in these figures. And this difference between the Soissons and the Battersea memorials was doubtless the effect of time; on the one hand, the sculptor's war memories had lost their driving power which had been already spent in the first effort, and on the other the sculptor had become more interested in sculpture and acquired more experience on the technical side.

Kennington's new carvings on the façade of the Shakespeare Memorial Theatre at Stratford are made in brick of the same colour as the façade itself. They are carved like the Battersea memorial, without the aid of full-size preliminary models, entirely by the sculptor himself, working on the panels in their final position. The only aids in this case were small drawings on sheets of paper a little bigger than a postcard.

The selection of Eric Kennington for these sculptures was the personal work of Miss Elizabeth Scott, who was acquainted with the brick-carvings already referred to as his first essays in sculpture. And these most recent works of the sculptor have the same Gothic character as the first.

The subjects are the emotions in Shakespeare's plays: "Treachery," "Jollity," "Martial Ardour," and "Love," with "Life Triumphant over Death" in the centre. The

panels struck me as rather isolated spots which would have gained by some horizontal connection at the base—but that was a matter which was not in the sculptor's hands. "Treachery," on the extreme left, shows a villain about to stab a young man asleep in a cornfield; "Jollity," a youth playing a concertina and another dancing; "Martial Ardour," a figure brandishing a sword and another falling headlong to the ground; "Love," a maiden in the arms of a youth. "Life Triumphant over Death" is a nude female figure kneeling above a skull.

The spirit of these carvings and to some extent their technical character are like the spirit and the technique of the "Calendar" carvings on Chartres Cathedral, every inch of which Eric Kennington knows by heart. Of course the Renaissance, the Baroque, and the eighteenth and nineteenth centuries stand between him and these early sculptors; he has had to digest the intervening sculpture (which he has used in his modelling, as in the Hardy memorial) and discard it before he could recapture the enchanting spirit of the Gothic work. He has to digest, too, and discard his wide knowledge of Far-Eastern sculpture. But once again, as he knew exactly what he wanted to do, he has been able to do it. When time has smoothed the edges of these carvings, stained their surface, and destroyed the staring white lines between the bricks, they will take their place perfectly with the surrounding brickwork, sink as it were into it, and become part of it—which, of course, can never happen to sculpture mechanically copied from clay models and then stuck on to the buildings, or to works like the Elgin pedimental figures, which were stuck into the pediments of the Parthenon. Kennington's brick sculptures are not better in their way than the marbles of the Parthenon pediments, but, like the "Calendar" carvings on Chartres Cathedral, they are real architectural sculpture which the figures on the Parthenon pediments are not.



# A Good old Blow for the Soviet.

By Edward Gordon Craig.

*The New Movement in the Theatre.* By LEON MOUSSINAG. London : B. T. Batsford, Ltd. Price £10 10s. net.

PAUL GAUGUIN, sitting in his hut on one of the islands of the Marquesas, receives from an enemy—"to crush me, no doubt," is his blessed comment—"an enormous book filled with illustrations from photographs . . ." etc. And gazing at this book, "published with great splendour"—a book in praise of all that Gauguin knew was tomfoolery about "*The French Religious Missions in the Nineteenth Century*"<sup>1</sup>—he begins to reply to the religious gentleman who sent it unto him, and before long puts down the words : "We wish to express here our profound wonder, our disgust, also, at the notable (and incontestable) labour that one observes in the second part of the book . . . let us hope that a new Sardanapalus will not transform these palaces into houses of pleasure . . . etc. . . ." On and on he goes, and then : "The political history of the —Church . . . very carefully documented and admirably described in this book, brings us almost brutally face to face with an infernal machine . . ."

He says a lot more, but it is on the three words, "an infernal machine," that I will pause.

I will not compare this book, *The New Movement*, with the horrific volume of which Gauguin writes, for *The New Movement* is a mild and graceful affair by the side of that, but there is something of the infernal machine about it, in its pose. It rather wants to be taken for an infernal machine, and it takes itself, in that rôle, quite a little seriously. Behind it all is the thought : "Let us strike a good old blow for the Soviet"—which is distinctly better than : "Let's all go round the town." The two instincts are somewhat alike, since both are expressed in words hinting at a desire to paint some place red. And in this book there's any amount of that colour.

I have been told that English books are badly produced and out of date. This one is not. Times could hardly be worse for the publishing of books in this country and there certainly has been a noticeable falling off in sumptuousness and good appearance in book production. Messrs. Batsford are to be congratulated on *The New Movement in the Theatre*, first on their courage in bringing out a book of such large proportions and considerable price, at such a time as this. But mostly they should be congratulated on such an exquisite production. Save for a few isolated instances in books issued by private presses and in limited editions, English book production lags behind the Continent in format, if not in quality of paper. The typography and cover designs when they are not repulsive are more than often dull. The letterpress in this book has been set up by an English firm, and the striking cover wrapper by John Banting and produced on talc is a revolutionary idea which will, I hope, be imitated.

When in doubt about what to do next, the artists of the modern theatre are a little inclined to fling themselves on to a big pot of black. Black is a fine thing, but dangerous and unnecessary when slapped about in the neighbourhood

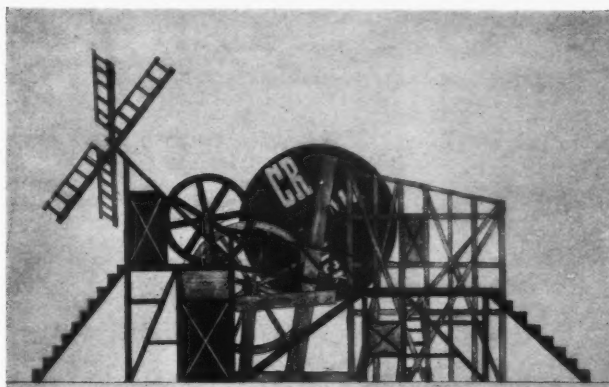
<sup>1</sup> I have slightly altered this title, to avoid being provocative.—E. G. C.

of glorious colour—for besides red there is orange and there is green, lemon and pale blue (I am guided by Gauguin as I say this) : a very little black goes a long way.

If only many of the scene-designers of the last twenty years had taken Gauguin as a guide, when about to be colourful—if they had done this when planning their more serious work for serious plays—it would have been a good thing. Still their comic stuff is good.

The four or five celebrated painters of these times who have dabbled a bit in theatrical sceneries have (it goes almost without saying) managed their colour as well as was to be expected : but I never let myself consider accidental events in the story of the theatre, and the coming and going of celebrated painters into and out of the theatre is always a happy accident and—alas—no more. They know all about *décors* : critics say they know very little about Drama and less about Theatre—but the trouble is they never stay long enough to be very valuable. Matisse, Picasso, Derain, Laurencin, Utrillo, Chirico, are painters who, being intelligent, as painters always are, can when called on do anything, and do it well. Their chief occupation, however, is painting—not making places for actors to act in and on and under and round.

Architects do this better—it was once a side-show of the architectural profession to manage the sceneries for us. Several of them are still at it, and this book shows us what some of them are doing. They have utterly deserted the old architectural stage-designers' path, and have come on to



U.S.S.R. *The Magnificent Cuckold*.—Adapted and produced by V. S. MAYERHOLD at the Mayerhold State Theatre, Moscow, 1922. Designed by L. F. POPOVA.



The same as it was produced at the Mayerhold State Theatre, Moscow, in 1922. This illustration shows how the actual production of Popova's design on the stage is a change for the worse.



my path and Appia's. Compare a set by Bel Geddes with an old set by Bibiena or Torelli, and you will see that Geddes has learnt better than most designers what it was we had to teach.

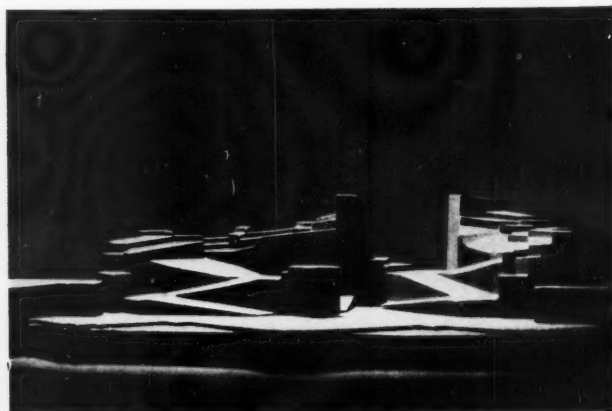
The worst of it is that I was teaching my *stage* pals all this, when the excellent Geddes popped his nose in at the door, and in a twinkling saw what I meant quicker than they. Theatre men are slow at changing, because they know so much more than anyone who is outside the theatre can know about it—and I have always held, and shall still hold, that men must come *into* the theatre, and give up painting pictures and building buildings and writing novels, and concentrate on stage and only stage, to do the theatre a service it so much needs today. It is a pleasure to me to see that Geddes does seem rather more inclined that way than most of the others. Bakst came in, and did well. Picasso still paints pictures, so he can't do as well as Bakst for us.

But though I welcome the new-comers, I have a human soft spot in my heart for the theatre man—the man who was in the theatre when I was born in it, and who will still be there when I die in it.

So my concern with this book must begin and end with those men and their work. If the painter Picasso was represented, the painter Ricketts should have been so too—more especially since his best work was done in the last fifteen years. It was not very original—not very “dynamic”; but what of that? This book would have been all the better for something conventional now and again; and as for being “dynamic”—there we are again with the “*infernal machine*.” The infernal machine is apparently adored in Russia these days.

The scenes used by Mayerhold (a very crafty fellow, by the way, who can make his effects almost as well as Piscator) are odd. For years I have wondered to myself where the deuce it was that I had seen one of his effects . . . and once one is seen, almost all have been seen. And yesterday I came across a book dated 1873, which was all about the back of the stage—that part which the audience never sees. As I turned the pages, I suddenly came across a Mayerhold effect. It was entitled: *View of the back part of the stage taken from the side wings*.

This book shows us nothing from Spain (for Picasso is now labelled “French”), nothing from Ireland or Sicily, nothing from Denmark or Holland; and one does suppose that certain “new tendencies”—if the term means anything—have been revealed in those countries I have named, even as some have come from Russia,



**U.S.A.** *Lazarus Laughed*.—An American production designed by NORMAN BEL GEDDES. The monumental architectural scenic construction can be rotated mechanically in any direction in a few seconds.

France, and America. All should have been shown.

\* \* \*

To judge from this book, the designers of the last fifteen years have felt at home in the comic and in the grotesque, but have been utterly at sea where the play demanded the tragic or the poetic—two elements found in Shakespeare and in the Greek and Japanese drama.

Banishing all reserve, these designers have gone in excessively for the clever and inconsequent—no bad thing



**U.S.S.R.** The same as produced at the Jewish State Theatre, Moscow, in 1922, by GRANOVSKY. The play consists of popular songs and authentic characters from folklore. All illustrations on this and the preceding page are from *The New Movement in the Theatre*.



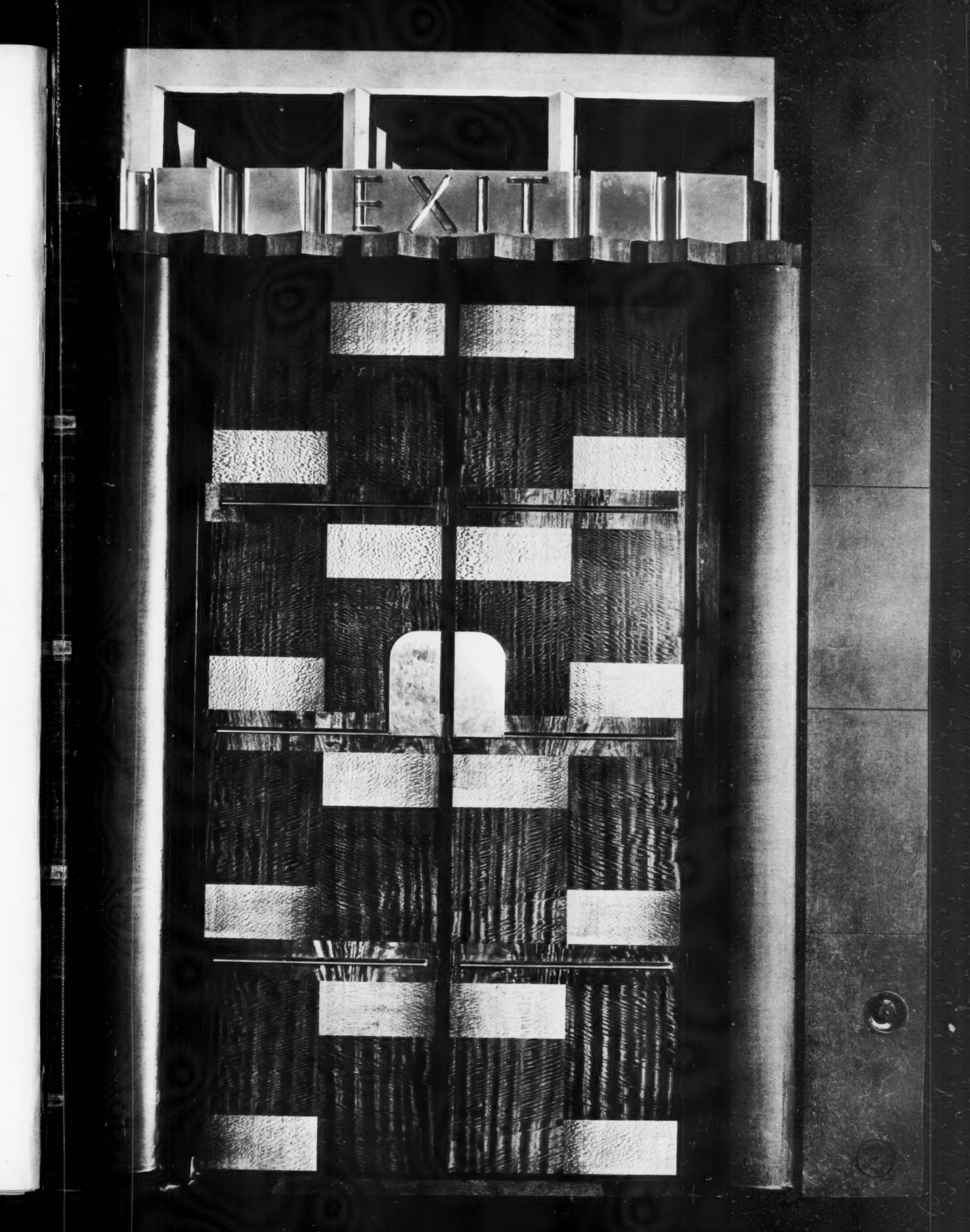
*The Witches*.—A model of the setting designed by ISAAC RABINOVITCH for a medieval Jewish “Purim” play which corresponds roughly to the last phases of “miracle” plays in England.

at all, unless it fails to express—and it fails quite often.

But the excess of most of these designers has helped the stage enormously. These Continental designers, like wild horses, drag along the chariot of Thespis: in England the designers are turned into tame horses, and made to squat in the chariot and are pulled along by their masters. The result is that nothing happens, in little London.

But that doesn't matter to the stage, which is world-wide—and times are moving, and things do not stand still to wait for anyone to approve or disapprove. I said it—he said it—they said it—twenty-five years ago. Why has there to be all this suicidal delay in England? And the answer is, “The Showman was showing himself off, and that took up all the time and all the money.”

Do let us have done with it and him, and get on with things!



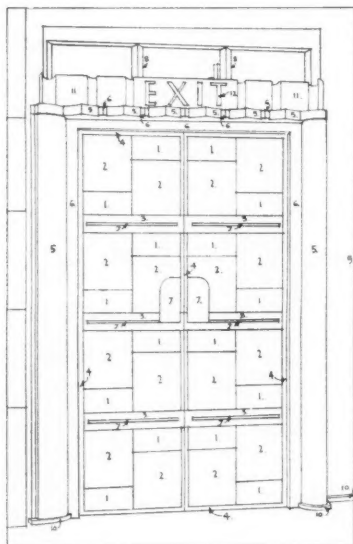
EXIT



AT CLOSE RANGE

## A DOOR ON THE GROUND FLOOR

*of the Shakespeare Memorial  
Theatre leading from the audi-  
torium to a side passage. Below  
is a key to the materials used in  
the door :—*



(1) Australian silky oak; (2) mottled mahogany;  
(3) Andaman padauk; (4) East Indian rosewood;  
(5, 6) Honduras mahogany, stained; (7) silver  
bronze; (8) plaster, painted; (9) Australian walnut;  
(10) ebonized mahogany; (11) stainless steel; (12)  
cast glass.

**PLATE VI. June 1932**



## At the Royal Academy.

By Osbert Lancaster.

ON going round Burlington House one experiences that feeling of relief and surprise that assails one on revisiting the Zoo; relief that some of the older favourites are still there, surprise that they should be playing exactly the same games as before. This year, however fortified one may be by previous experience, a gasp of admiration and astonishment is with difficulty suppressed, so true to form do the old favourites run. Never, surely, have Mr. Farquharson's Highland sheep had to fight their way through so fierce, so snowy, a blizzard as they do in No. 89, Gallery I. On many a wall Mr. Olsson's sun sinks in treacherous glory beneath the wine-dark sea of the Cornish Riviera, just as it used to do thirty summers ago. Thus assured that time has not withered the infinite lack of variety of one's old friends, one can turn in search of those daring experiments in modernity of which the Academy is always so prolific. In Gallery V, Mr. Symons is busy crucifying Christ in Metroland, a rather futile attempt to localize the universal by means of a flood-lit Golgotha; an attempt which a part of the Press will be only too certain to acclaim. In Gallery IX, Mr. Philpot is seen flirting with modernity, with the result that his "jazz-modern" Angel ascending (No. 620) and the *rive gauche* Aphrodite on the opposite wall are only too likely to divert attention from his admirably painted head of a negro in the same room. However, as if in revenge for this running after strange gods on the part of one of its members, the Academy confronts us, in Gallery VIII, with the paintings for the Bank of England.

Before passing any judgment it must be realized that, firstly, it would be impossible to choose a more offensive colour against which to hang them, and, secondly, their style is to a large extent governed by Sir Herbert Baker's designs for the rooms in which they are to hang. However, having made these allowances it is still impossible to be convinced that they are anything but disappointing. The most successful is Sir George Clausen's portrait of the Chief Accountant, where the artist has not been induced to believe, as apparently have most of his colleagues, that mural painting necessarily demands the wholesale abandonment of such pictorial qualities as solidity and colour, which are the more conspicuous here owing to their total absence in the next picture, "A Director Announcing a Change in the Bank Rate to the Chief Officials," by Walter Monington. The frockcoated Gabriel of this Threadneedle Street Annunciation is seen advancing across the raspberry-coloured carpet to a group of docile-looking shopwalkers, all painted in a flat, empty way in contrasting shades of cinnamon.

On the other hand, Sir William Rothenstein retains all too firm a grip on those qualities that have made his reputation as a portrait painter, with the result that his panel of the Lord

Cullen never becomes a mural painting at all, however great its other virtues may be. The other pictures of the series do not merit a detailed exposure; it is only necessary to say that they can only be remembered as a confused mass of toy guardsmen, lifeless officials, and groups of directors posing as though for an advertisement.

Perhaps one does the Committee wrong in assuming that they are unconscious of the boredom of these works, for certainly the next two rooms, containing, as they do, all that is of interest in the exhibition, come as a very welcome and surprising relief. Of the two pictures purchased by the Chantrey Bequest, Mr. Gilbert Spencer's "Cotswold Farm" is already familiar. It is, indeed, unfortunate for the hardy annuals of Burlington House that this particular picture should have come among them, for it is obvious that so many qualities have gone to its making in which they are conspicuously lacking. The extremely subtle, radiating composition, the careful spacing of the volumes, and the attention to the third dimension, all prevent the central mass of horses and carts from becoming a mere confused tangle of agricultural impedimenta, and make it a picture which, alone of all those here, makes some demand on the intelligence of those who see it for the first time. The other picture, Miss Ethel Walker's portrait of Miss Werner Laurie, is an admirable example of this very accomplished artist's work with its extremely subtle understanding of tone-values. The next room is rendered remarkable by a brilliant burning landscape by Mrs. Annie Swinnerton, and a finely competent portrait of the Dean of Salisbury by Patrick Philips, in which the white lawn of the episcopal sleeves is brilliantly treated.

One of the pleasantest spots in the whole Academy is always the Architectural Room; it has more seats than the others, is light, airy, and seldom overcrowded.

As to the designs themselves, there is abundant proof that, however dead Queen Anne may be, her style does, indeed, go marching on. From the drawings here, one is led to hope that Sir Edwin Landseer Lutyens's Roman Catholic Cathedral for Liverpool will prove a worthy, though contrasting, neighbour of Sir Gilbert Scott's temple of the Established Church in the same city. The rich oriental dome of Sir Brumwell Thomas's mosque gleaming so brightly against the deep tropical skies of Kensington on the next wall, will doubtless, when completed, do much to bring a flicker of romance to the hearts of suburbia.

On glancing over the above remarks, I see that I have made no mention of Gallery III. The place of honour is occupied by Harrington Mann's portrait of the King, that appears to have been painted in a hurry and finished in patches; a coat of varnish will doubtless effect a slight improvement. The high light on the pillar in the background is, however, magnificently realistic. The other pictures in this room all seem rather small beer besides "The Play Scene from Hamlet" by the late Sir William Orpen on the south wall. All the early power of design and superb draughtsmanship are here, unalloyed, as they afterwards became, with that slick competence and uneasy colour that were the artist's undoing. The final criticism on the Academy of 1932 is, perhaps, that the picture of the year was painted by a Slade student thirty years ago.

# A Free Commentary.

By Junius.

H.R.H. PRINCE GEORGE, as principal guest at this year's Academy banquet, preached on the text—"the artist and the manufacturer must get together." He put the matter politely: "Between artists and manufacturers there has been in the past perhaps some lack of mutual understanding and an absence of co-operation." It is quite likely that certain manufacturers of the more sodden sort may think that if a Royal Highness begins to talk like this there may be something in it.

It is perhaps a pity that the Prince used the dangerous controversial word "art" instead of the more relevant and safer word "design." And even the occasion and the scene might suggest to the uninstructed that all that manufacturers have to do now is to write to members of the Royal Academy and the trick is done! I can quite imagine some patriot idiot writing to Mrs. Dod Proctor for a design for a new bed, to Mr. Richard Sickert for a grave headstone!

Painters as such, of course, have nothing to contribute to this problem of the seemly manufacture of mass-produced machine-made goods. Some among them who happen to have the faculty of creative design, may be able to be helpful in this comparatively narrow field of fabric-patterning. It is a problem rather for makers—for shapers of material, from working craftsmen to planning engineers and architects, and for common-sensical persons who can grasp such principles as functionalism (overloaded but significant word), economy of material, adaptation of design to specific performance of the machine, not imitation of handicraft achievement.

When Sir Robert Lorimer tackled the bathroom he took a good look at his material, saw how it could be moulded in the interests of economy, simplicity and cleanliness, took off the knobs and the dust-collecting filigrees, and blazed a trail for modern plumbers of discernment. He didn't produce an art bathroom, thank God! He produced a decorous functional washing-room. And he did it so successfully because his trade taught him a reverence for materials, his intelligence quickly grasping the possibilities of the technical processes better than those who were handling them. And such services are still at the disposal of manufacturers of big things and little.

It is quite likely that our straitened circumstances will lead to vast improvements through the merely negative but valuable improvements effected by elimination of expensive complications and irrationalities.

The Puckish pranks of modernism or modernisticism—let us invent a vile word for the vile thing we mean—are at present perhaps an enemy as dangerous as the long-inningsed traditionalism of sham antique and reproduction. Surely "L'Art Nouveau" at its worst produced not as much nonsense as the really whole-hogging imitative modernists of the day.

Which doesn't mean that one wants to endorse Sir Reginald Blomfield's remarks about packing-case architecture or (with the half-timbered gentry) write to the papers hysterical protests against Miss Scott's finely austere and eminently practical theatre.

But it does mean that the modern man is not so essentially different in his habits and needs as the man who was so terribly modern twenty, thirty and forty years ago (it is queer how each succeeding generation thinks that no preceding generation is worth talking about). He is still the same shape—which you wouldn't think to look at some of the latest chairs provided for him. He has eyes to be tired and ears sensitive to noise. He likes to be "comfortable."

But each day brings him new materials—old materials such as wood growing scarcer; medical science emphasizes new demands as, for example, more light and air. His world changes faster, so he will build less for posterity than for his decade; he can find fewer willing servants, so he must simplify his domestic equipment. He has new scientific toys and apparatus. And in all these things and a score of others he can find sufficient stimulus and justification for new design, without insisting that everything he makes should "refuse to live with" the best of what has been handed down to him, and should so insist on itself that we cannot just simply use it and take it for granted.

The Design and Industries Association continues its good work, not as Arbiter of Taste (unreflective persons sometimes suppose that to be its claim), but as sane Rationalist. Accused by passionate artists of being the handmaid, mistress and catspaw of the acquisitive Commercial Gent, and by the C.G. of being a pale, unpractical aesthete, it strikes a happy mean and pegs away at its business of making "fitness for purpose" the cornerstone of the industrial building. What slogan, by the way, has more sanity or won a better hearing or better deserves to win it? Very properly youth is now at the helm of this gallant affair—the fogies down with the ballast!

Its journal, issued last month in a new form under the title of *Design in Industry*, has an attractive format, with typographical arrangements showing signs of the jazz technique now so much in the mode. It should win a wider hearing for the D.I.A. message. This issue is devoted to the modern office—plan and equipment. It is both informative and stimulating; the photographs well chosen and sufficiently large to convey the detail. This is a brave venture, especially at this particular hour, and the advertisers who support it deserve mention—Crittalls, Gordon Russell, Heal's, Combunit, Hope's, Troughton and Young, Best and Lloyd, Plymax, Powers-Samas, W. H. Smith, Edmonds of Birmingham, Shell-Mex, and the Gas Light and Coke Company. If other industrialists will follow their enlightened example there is a useful future for this journal; and whether the D.I.A. be judged on its achievement, which is considerable, or on the courage and devotion of those who have given to it their time and enthusiasm, refusing to be discouraged by the indifference of those for whom they were chiefly working, it deserves encouragement.

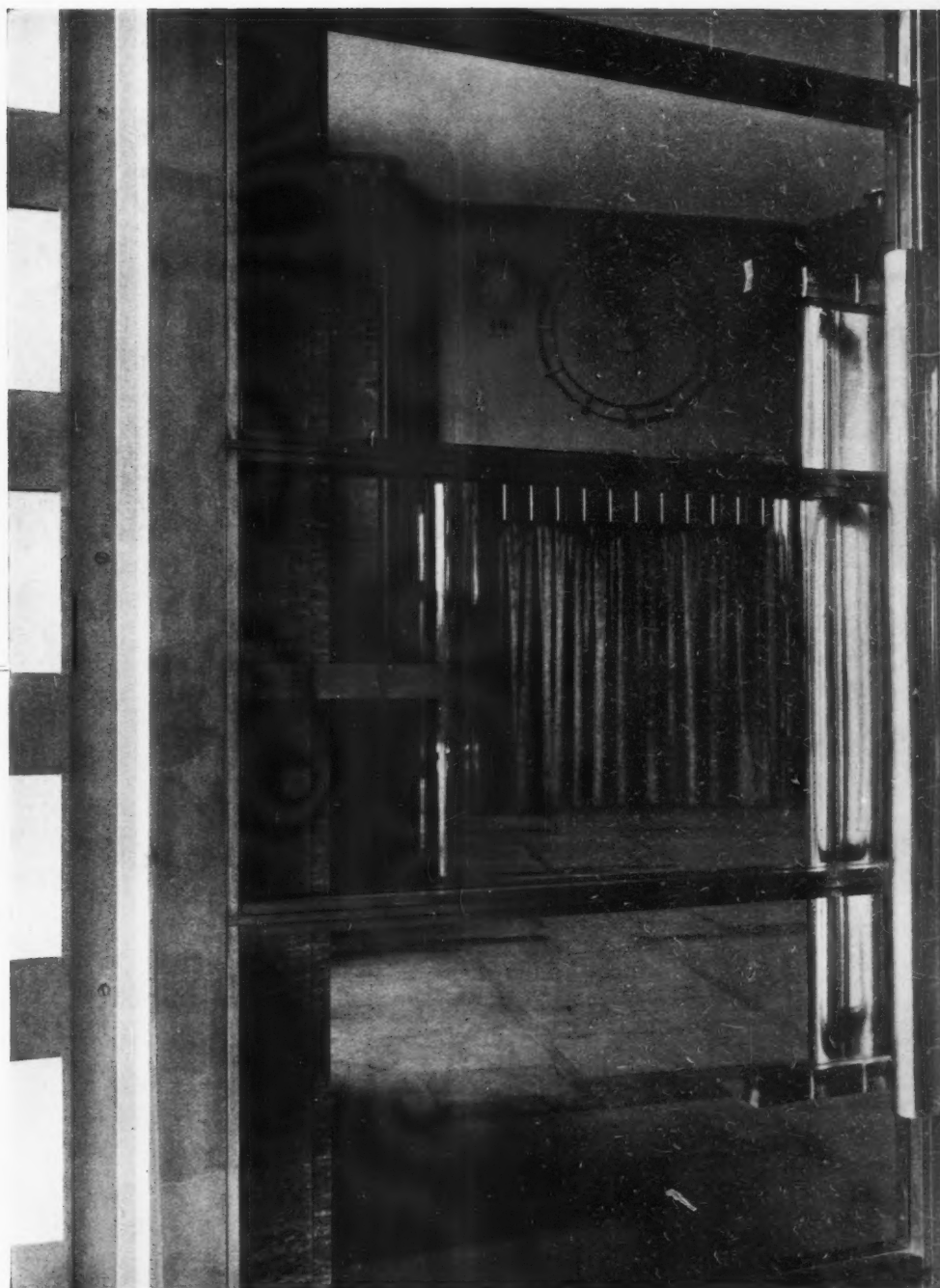
# INSIDE THE THEATRE BY F. R. S. YORKE

## *DECORATION & CRAFTSMANSHIP*

The Architectural Review  
Supplement  
**June**

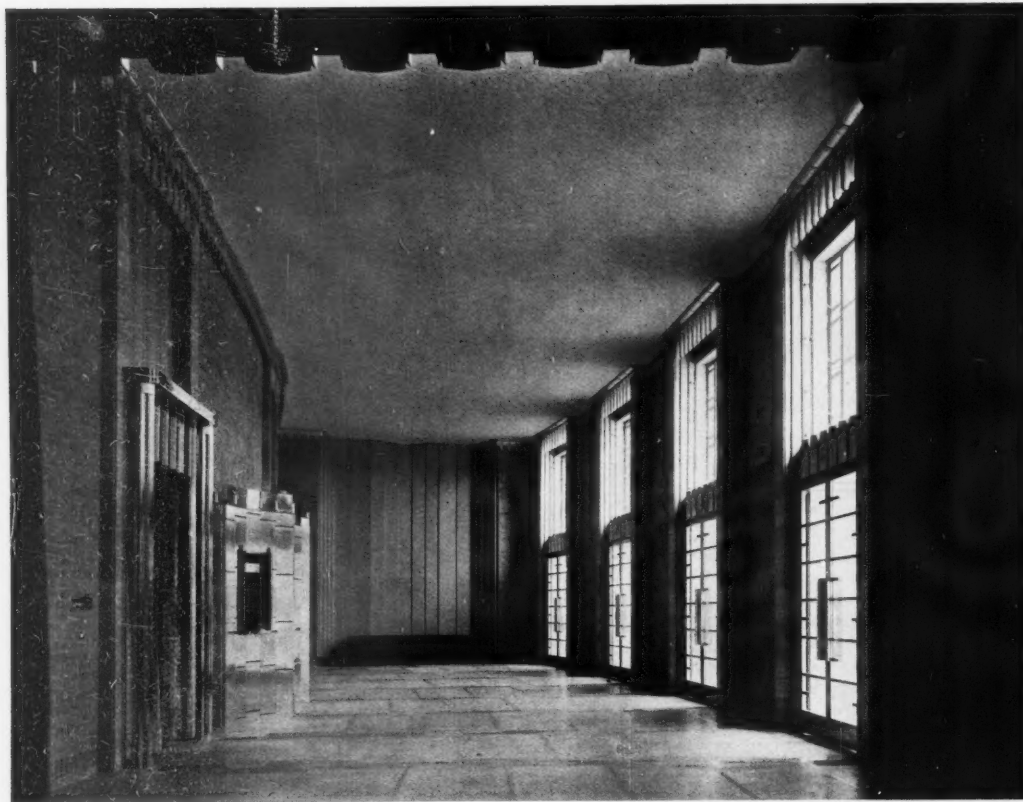


**1932**

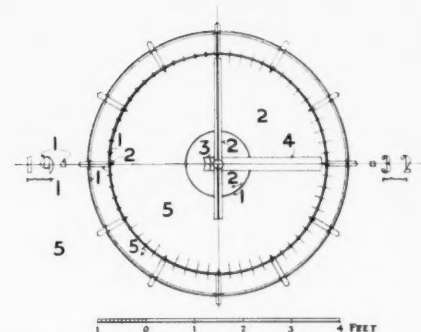
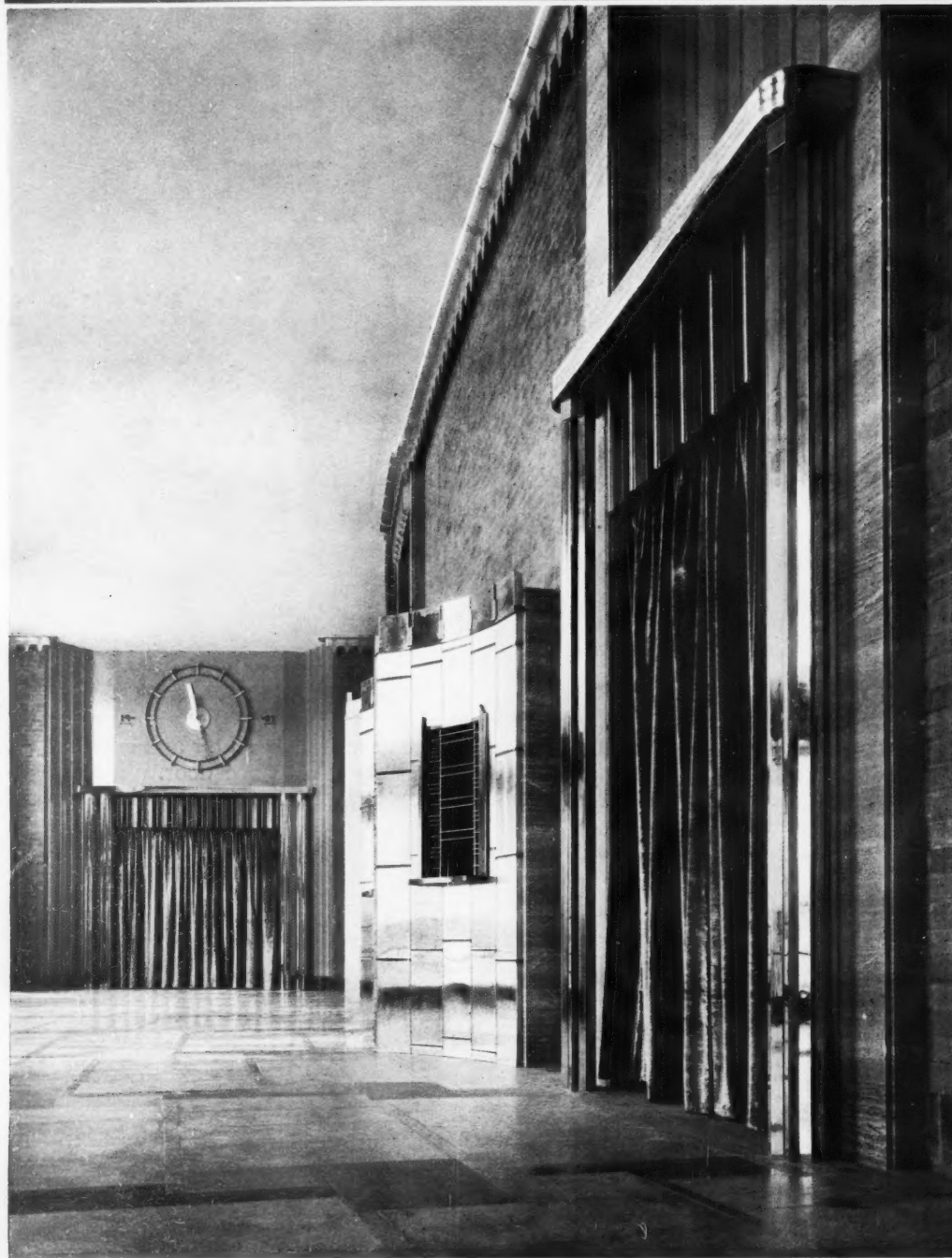


A curtained approach to the ante, between the staircase hall and entrance foyer, seen through the plate-glass panels of an open entrance door. The door is of stainless steel and silver bronze, and the clock of anodized aluminium, stainless steel and bronze.



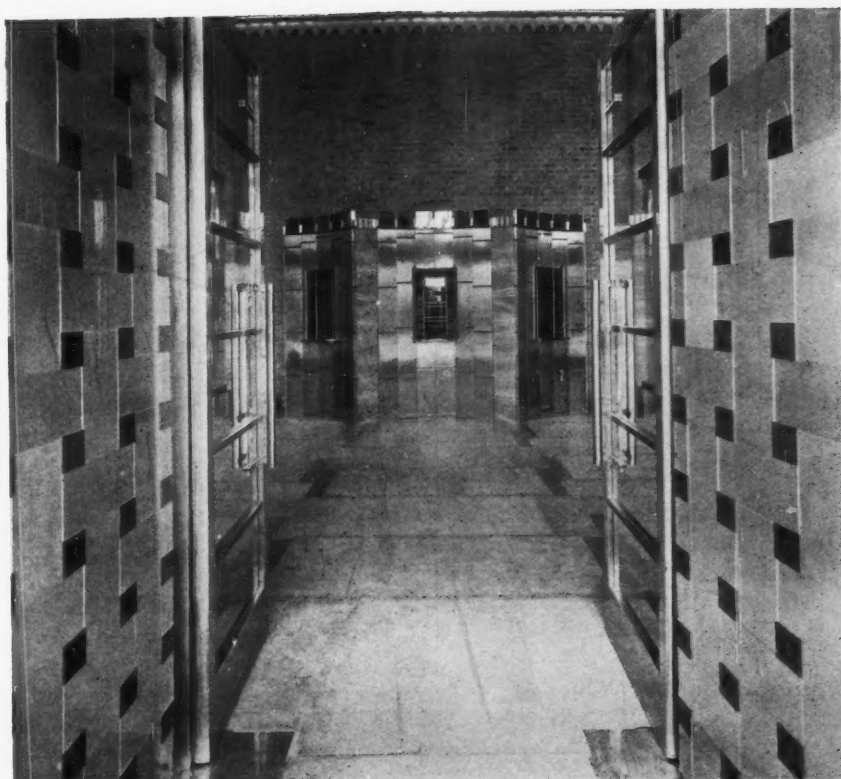


The entrance foyer (No. 1 on the entrance floor plan, Q, page 231), seen from the ante (No. 5 on the same plan), showing the main entrance doors on the right, and the pay-box and stalls entrance on the left. The walls are lined with fawn-coloured brick, and the door surrounds are of Swedish-green marble and stainless steel. At the far end, in a plastered recess, is a couch of ebonized wood, upholstered in green horsehair.



The materials used for the clock are as follows :—  
 (1) and (3) Bronze ; (2) chromium plate ; (4) aluminium ;  
 (5) plaster.

A view from the other end of the entrance foyer. The floor is paved with slabs of Ancaster and Hornton stone, and Ashburton marble and Derbyshire fossil are introduced in small quantities to give emphasis to the pattern. The pay-box is faced with small plates of stainless steel which have varying degrees of surface polish. Between the plates are horizontal strips of bronze.



THE PAY-BOX seen through the centre entrance doorway. The outer doors—which, when open, act as linings to the jambs—are covered with anodized aluminium plates, each of which has a triangular projection at one corner for fixing, and four of these projections meeting together are covered by a square bronze plate.

# Inside the Theatre

By F. R. S. Yorke

**T**HE traditional theatre is fundamentally a pleasure house, a semi-playful affair, appealing to the senses and calculated to delight. The interior provides an excellent field for experiment in new materials, and for the exploitation of new ideas, so should reflect the most advanced practice in modern decoration.

Yet, though new theatres continue to appear in constant succession throughout the country, each new-comer, with a very occasional exception, represents no more than another step along the tiresome path of motif-ornament and meaningless decoration. Since Palladio built his theatre at Vicenza there has been no development, other than an increasing tendency towards vulgarity and over-elaboration, the fullness of which is reached when traditional humbug gives place to jazz-modern.

New materials are used too often only for their novelty, to put some "pep" into the decorative scheme, or as a stunt medium, as though "originality" were all that is demanded of modernism.

In the new theatre at Stratford-on-Avon materials are used with intelligence, selection is governed by fitness for purpose, and design by the nature of the material. A permanent decorative scheme, in which the colour and texture of brick, stone, wood, and metal each play a part, is provided by the use of materials in a natural state, and the interior has a charm that could never result from the application of ornament. Modern materials are introduced, not as a novelty, but for the performance of functions to which they are better suited than traditional ones; and used thus, each with its own job, they work side by side in perfect harmony. Features purely decorative in effect, and serving no apparent purpose, are rare, but not entirely absent. The painted wood cornice in the entrance hall is not above suspicion, and some of the decorative wood-work has a rather over-elaborate treatment.

The use of decorative rather than decorated materials, veneered wood for doors, exposed brickwork for internal walls, stainless steel for fittings, and so on, reduces the cost of maintenance—which amounts to little more than regular cleaning—to a minimum.

## METALS

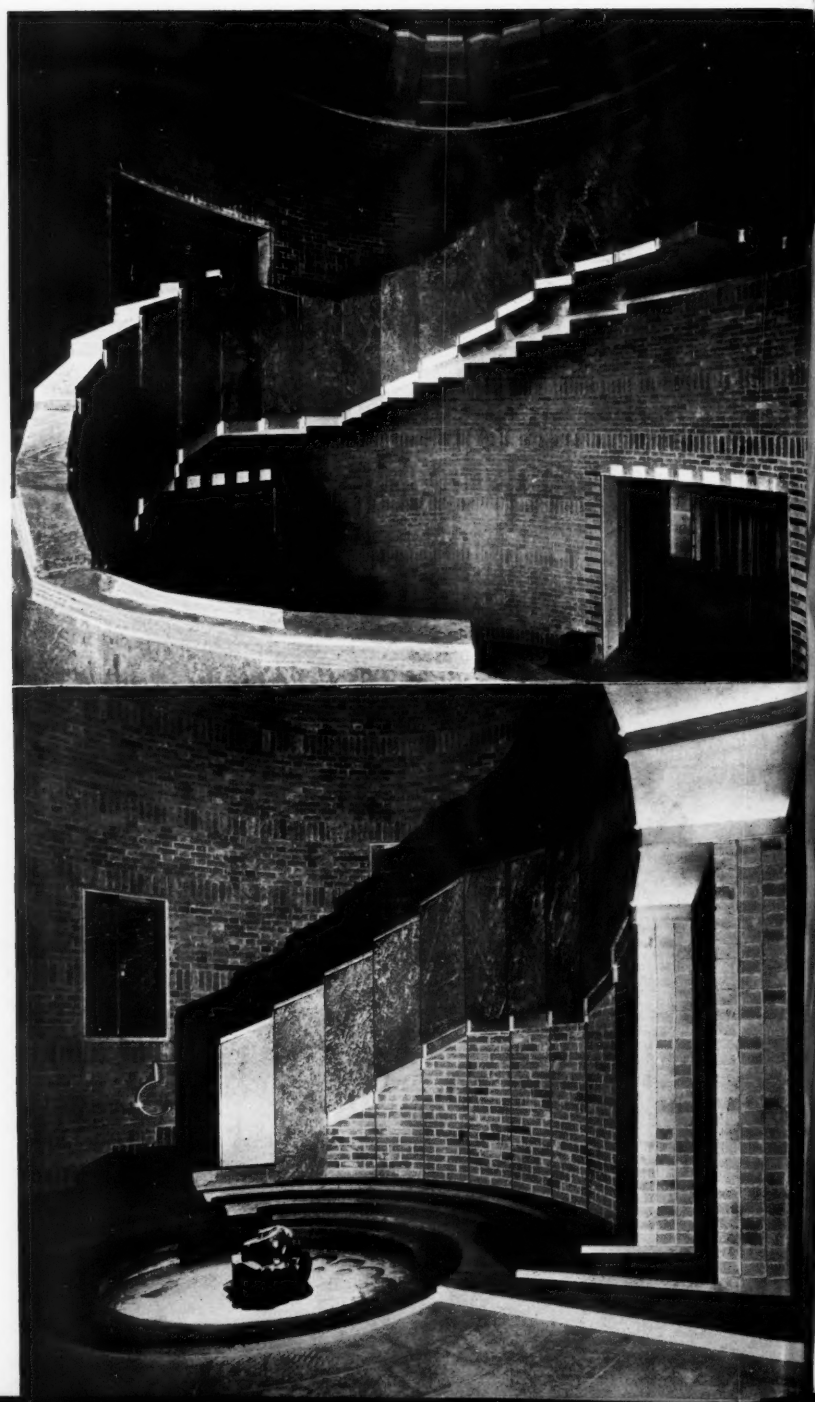
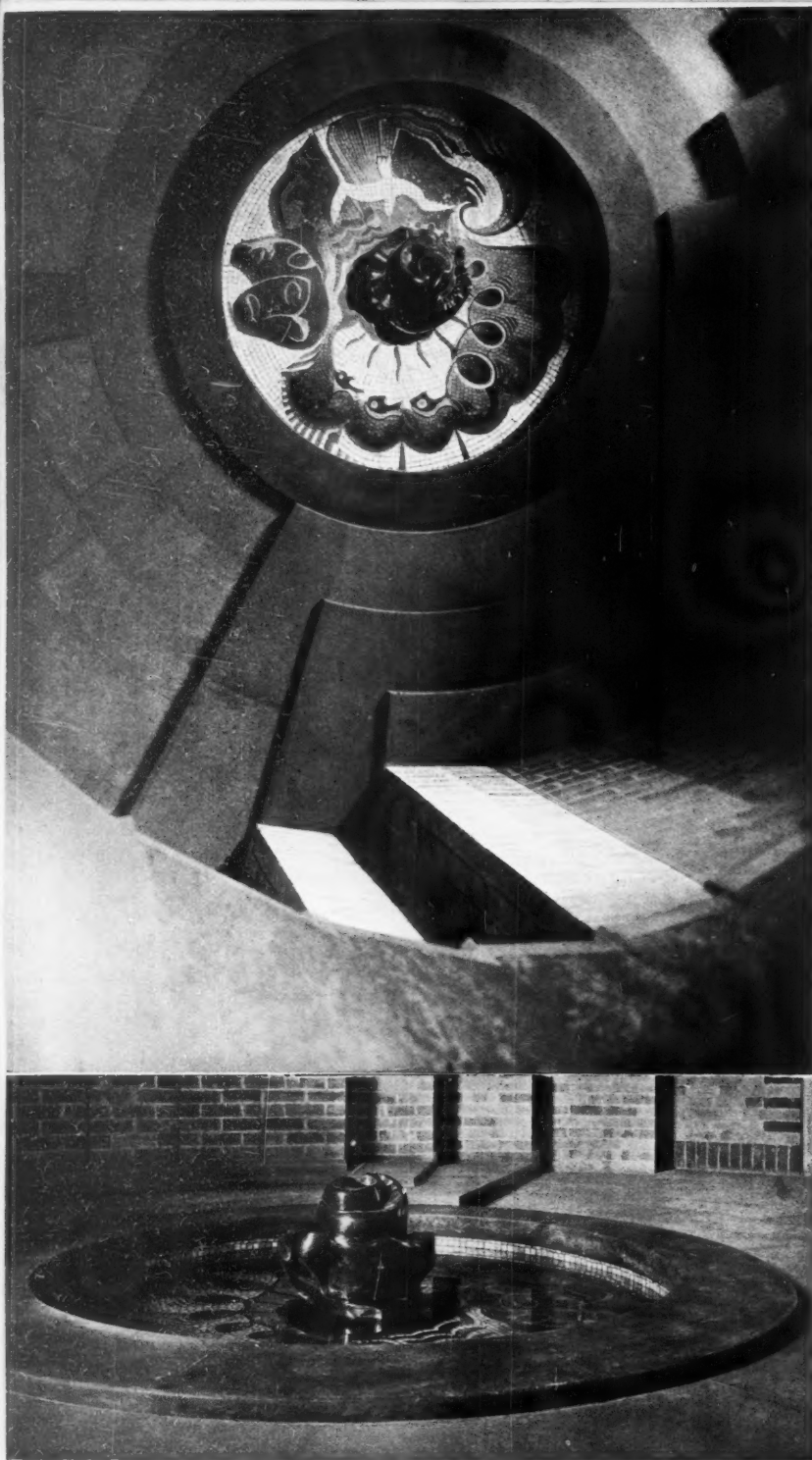
The marquise above the main entrance is built up in sheets of anodized aluminium alloy on plywood, and roofed with glass and copper; bronze strips cover the joints on the underside. The alloy is anodized in order to give it a weatherproof surface, and is used in rather large sheets, specially treated to counteract a mottled appearance produced in the electro-oxygen bath, where unavoidable, and almost invisible, irregularities in the surface smoothness are accentuated and appear as blotches.

The entrance doors are covered with small sheets of a similar anodized alloy, but on these a polish is obtainable, because, being small, the surfaces are perfectly even. Each sheet has a triangular projection at one corner for fixing, and sheets are so arranged that four of these triangles meet to form a square, which is covered by a bronze fixing plate. The inner doors are of stainless steel, with horizontal bars of polished silver bronze, and clear glass panels.

Where stainless steel is used in large unbroken areas a wavy surface is unavoidable, so in fittings such as the box-office front the metal is used in small pieces, connected by fillets of bronze and silver-bronze running horizontally between the plates. The sheets have a matt surface, but the cresting is chromium plated. The painted hardwood canopy above the doors on either side of the pay-box is supported by two stainless steel, star section, columns.



(Left) *THE STAIRCASE HALL AND FOUNTAIN.* (No. 1 on the dress-circle plan, T, illustrated on page 245.) The fountain was designed by Gertrude Hermes. The circular rim is in dark Hornton stone, and the basin is lined with coloured vitreous mosaics. The jet holder is carved in an abstract manner from a hexagonal block of Verde de Prata marble.



*Right (Top)* A view of the upper flights of the staircase from the first landing. The reinforced concrete balustrade is covered by slabs of Swedish-green marble. *(Bottom)* At the foot of the staircase. The floor is paved with slabs of Ancaster and Hornton stone, and the walls are lined with fawn-coloured brick.



**THE DRESS-CIRCLE PLAN. FRONT OF HOUSE.** (1) Main stair; (2) restaurant; (3) kitchen; (4) service stair; (5) staff lavatory; (6) gallery emergency exit; (7) dress-circle emergency exit; (8) ante; (9) dress-circle cloak; (10) house intake; (11) dress-circle foyer; (12) down to men's mezzanine lavatory; (13) women's dress-circle lavatory; (14) royal box; (15) royal lavatory; (16) gallery stair; (17) women's staff lavatory; (18) cutting-out room; (19) wardrobe mistress; (20) rehearsals; (21) supers (men and women); (22) supers' lavatories; (23) actors' stair; (24) fan-room; (25) auditorium; (26) musicians' galleries. **STAGE.** (A) upper part of stage; (B) cyclorama; (C) old theatre.

#### BRICKS

The bricks employed for external facing are a sand-faced variety, reddish-brown in colour, laid with four courses to a foot and half-inch mortar joints. The mortar is composed of a local sand and hydro-lime, which is stained with raw umber in order that the pointing shall tone with the brickwork. Hydro-lime is used, in preference to cement, for all brick jointing to eliminate the danger of efflorescence.

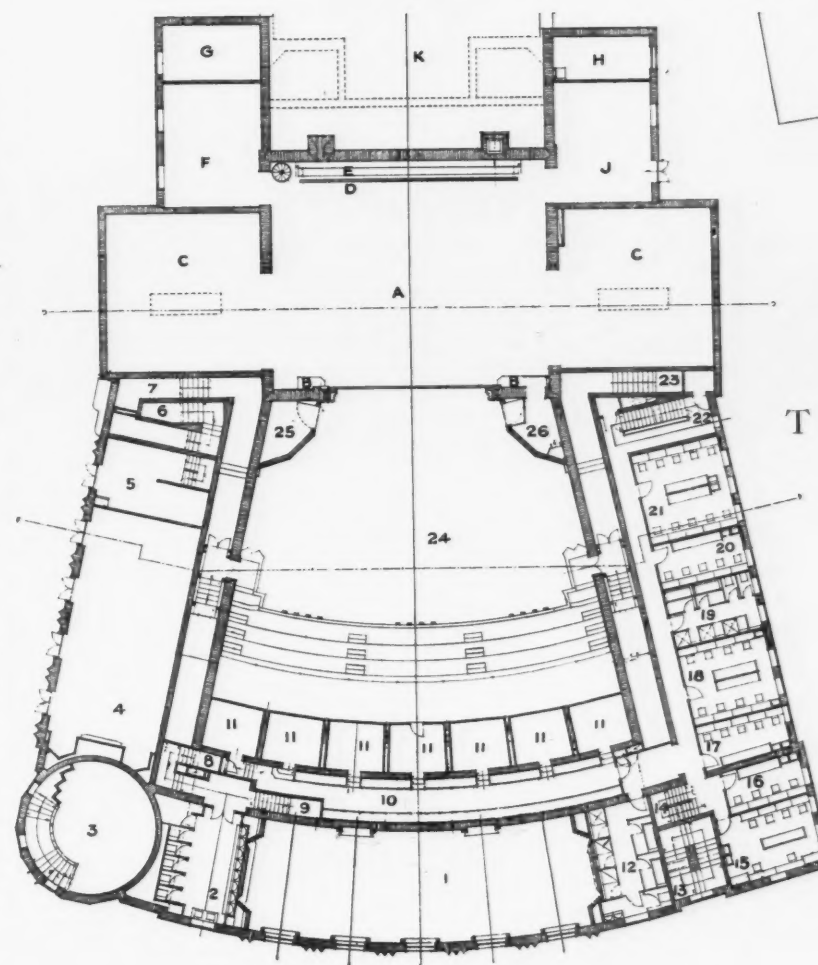
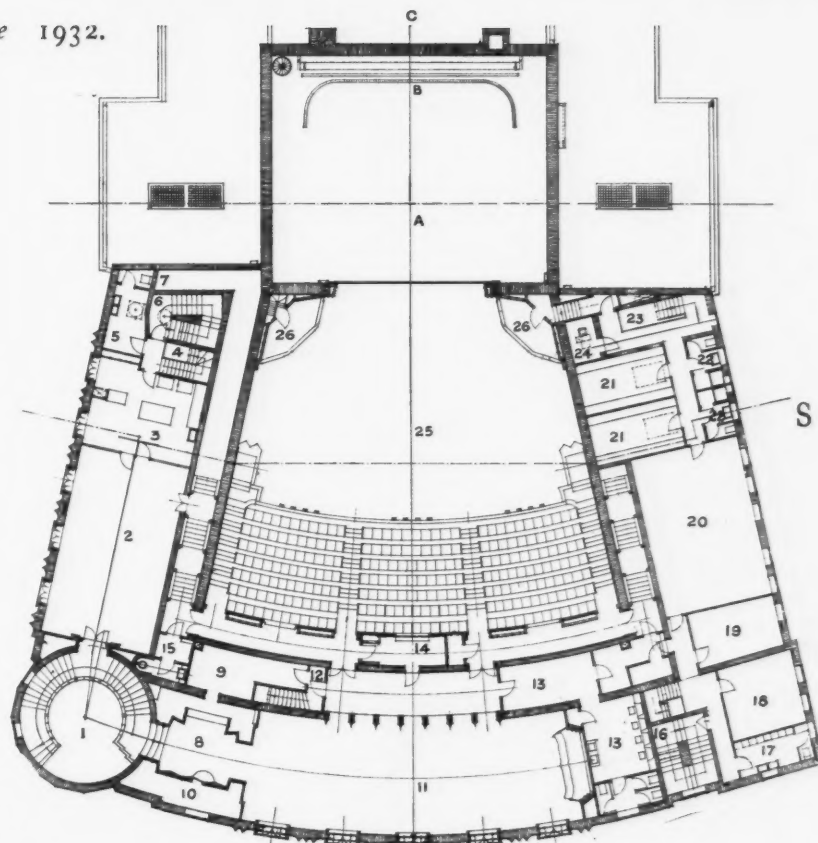
Internally the walls of the entrance foyer and circular staircase hall are lined with bricks of creamy colour, having a surface similar to that of firebrick, or unglazed terra-cotta. Darker bricks project slightly from alternate courses at the angles and reveals. Raw umber is again used, and gives a warm colour to the mortar.

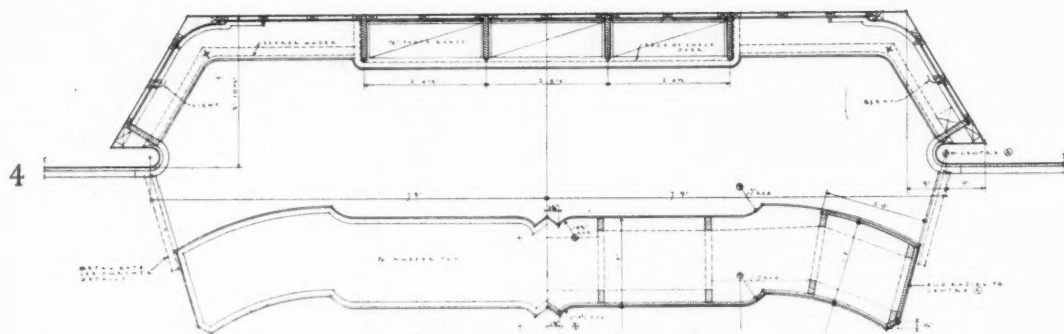
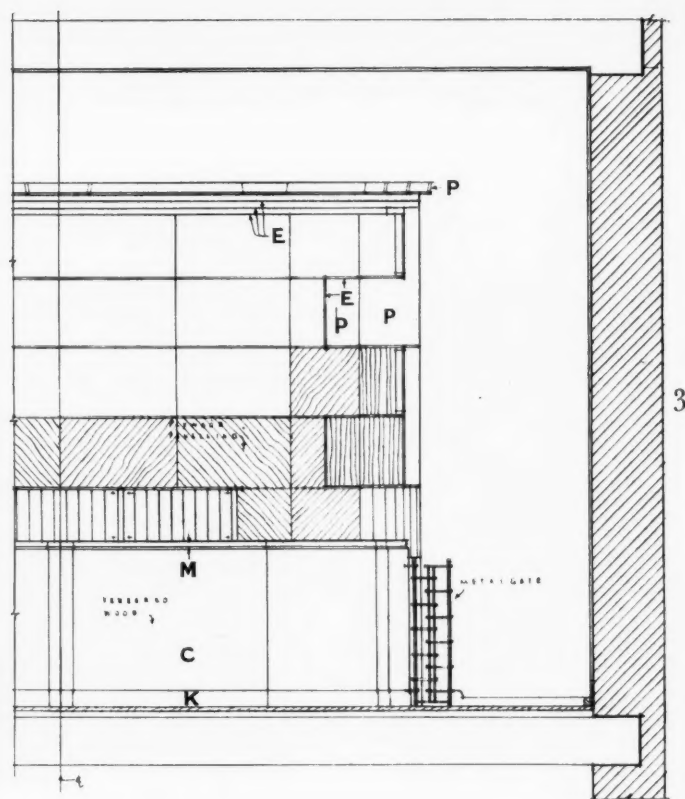
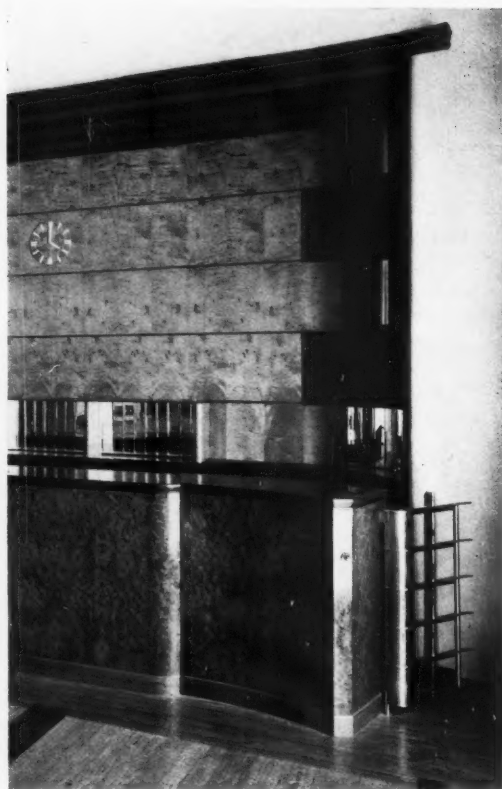
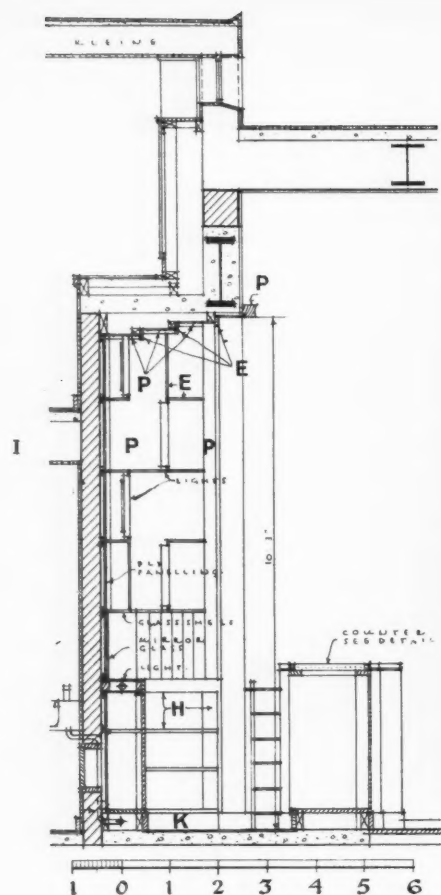
#### STONE AND MARBLE

Four varieties of stone are used in the paving of the entrance foyer, and these have been selected from types having as nearly as possible similar wearing qualities. Blue Hornton, and blue and pink Ancaster, the latter coming from different beds of the same quarry, predominate, and Ashburton marble, from Devonshire, and Derbyshire fossil, both of a deeper colour, are used in small quantities to give a slight emphasis to the pattern. The floor is finished with a non-slip wax polish.

Slabs of Hornton and Ancaster stone are used in the floor of the staircase hall, in the centre of which is a marble fountain designed by Miss Gertrude Hermes. The rim of the fountain basin is of Hornton stone, artificially but permanently stained to a darker colour than that of the floor, and raised two inches above it. The

**THE MEZZANINE PLAN. FRONT OF HOUSE.** (1) Upper part of entrance foyer; (2) men's mezzanine lavatory; (3) main staircase; (4) upper part of refreshments; (5) upper part of service; (6) gallery emergency exit stair; (7) dress-circle emergency exit stair; (8) stair down; (9) stair up; (10) outer wardrobe store; (11) inner wardrobe stores; (12) men actors' baths; (13) gallery entrance stair; (14) cleaners' stair; (15) six men actors; (16) four men actors; (17) five men actors; (18) eight men actors; (19) women actors' baths; (20) five women actors; (21) ten women actors; (22) actors' stair; (23) dress-circle emergency exit stair; (24) upper part of auditorium; (25) upper part of east assembly; (26) electricians' gallery. **STAGE.** (A) upper part of stage space; (B) electricians' perches; (C) upper parts of rolling-stage spaces; (D) paint frame; (E) hoist; (F) upper part of properties; (G) balcony paint store; (H) balcony electrical intake; (J) upper part of carpenter; (K) old theatre.





(1) Section through the bar in the circle foyer (see SII, page 245). The materials indicated by letters are given in the description of the elevation. (2) The bar. The rear wall is lined with stained sycamore and the ends with rosewood, divided into panels by fillets of Honduras mahogany. The counter front is faced with a veneer of English burr-elm, and has a skirting of gurjun and a nosing of ebony. The gate on the right is the entrance to the bar counter. (3) An elevational drawing of the bar. The materials indicated by letters on the drawings are : (C) burr-elm (English); (E) mahogany fillets; (H) ebonised mahogany; (K) gurjun skirting; (M) ebony; (P) East Indian rosewood. (4) Plan of the bar and recess. (5) The circle foyer (SII, page 245), showing the position of the bar and windows, details of which are illustrated above.  $\frac{1}{4}$ -in. boards of Australian walnut and Indian bomwe are laid to form a pattern on the floor, and to this interest is added by the occasional introduction of dark strips of Indian laurel.



basin is lined with a pattern in red, green, blue, white, and yellow vitreous mosaics, and a spotlight in the centre of the ceiling above the staircase well is directed downwards on to the fountain, illuminating the coloured mosaics, and causing them to sparkle beneath the moving water. The fountain jet springs from a hexagonal block of Verdi de Prata marble carved in an abstract manner.

The window-jambs are lined externally with slabs of green Hornton stone, held to the brickwork by large-headed bronze studs. Internally the linings and cills are of Hopton Wood stone, greyish in colour, and finished with an eggshell polish. Slabs of similar stone line the deep reveal between entrance foyer and staircase hall.

Openings in the entrance foyer have surrounds of Swedish green marble, which harmonizes admirably with the brickwork of the walls. The surrounds are carried up pilaster-like to the ceiling. Similar marble is used in slab form as a covering to the reinforced concrete balustrade of the spiral staircase, which forms the main approach to the dress-circle foyer. The ramped capping is of a lighter shade. A normal spiral staircase with an uninterrupted flight is self-supporting, but in this case it was necessary to provide two landings, the first to comply with regulations which permit a limited number of steps in a single flight, and the second to form an approach to the circle restaurant. So the reinforced-concrete balustrade is essential to the stability of the structure. Set-backs between the marble slabs of the balustrade are not the outcome of an attempt at conscious decoration, but result from an economy, for had a plane surface been maintained it would have involved a great deal of expensive cutting.

#### PLASTER AND PAINT

Mr. Champneys is responsible for the painted decoration, and has achieved remarkable success in his schemes which are designed to be seen by artificial light.

The walls and ceiling of the auditorium



THE PIER-CASINGS seen from the circle foyer.



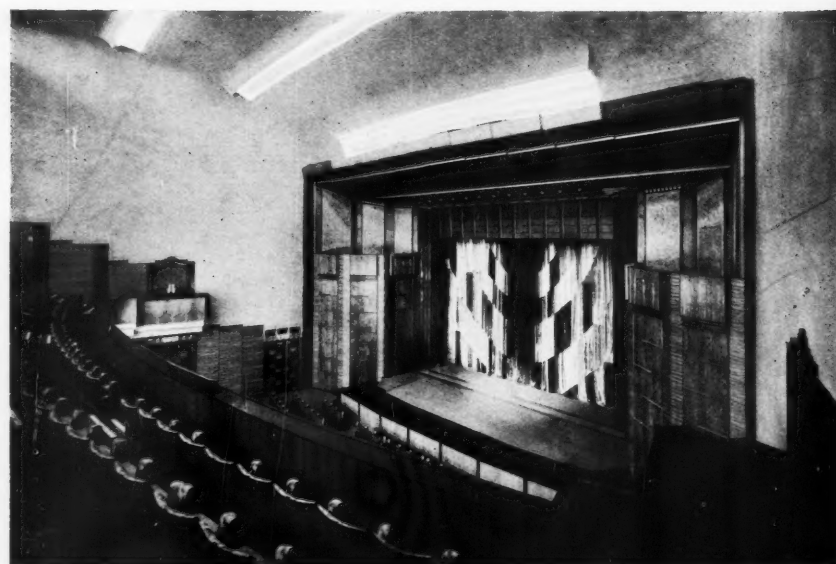
THE ANTE BETWEEN DRESS-CIRCLE AND CIRCLE FOYER. (See S II, page 245). Two of the pier-casings conceal structural members; the remainder are purely decorative, and are built up in laminated board veneered with East Indian rosewood inlaid with bands of Indian laurel and ebony. The walls and ceiling are veneered with stained sycamore, and the small ceiling panels are of East Indian rosewood and bomwe, edged by strips of Honduras mahogany. The floor is in two shades of cork.



## INSIDE THE THEATRE



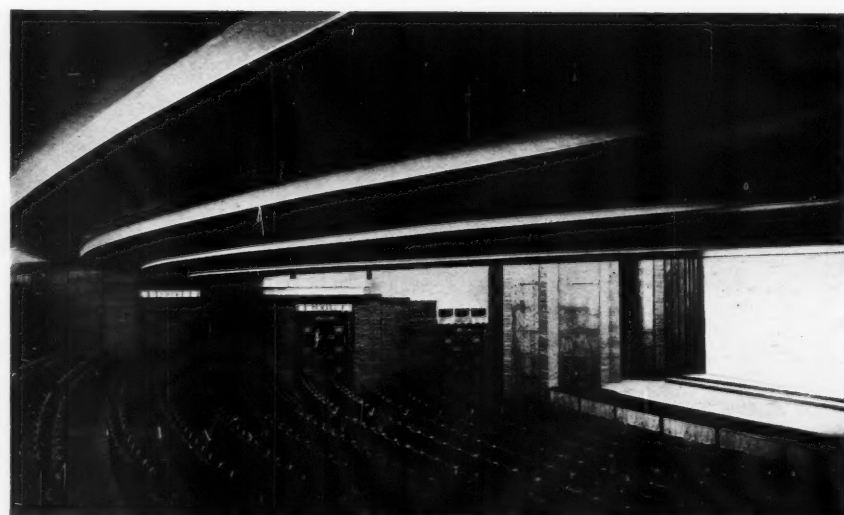
(Top) *THE DRESS CIRCLE.* The vertical face at the rear of the circle, beyond which is the gallery, is lined with pleated fabric for acoustical purposes. The balustrade in the foreground is faced with Indian silver greywood, and has a capping of ebonized mahogany.



(Centre, left) *THE PROSCENIUM FROM THE DRESS CIRCLE.*—The act-drop curtain, designed by Walpole Champneys, is in black, crimson, gold, silver and white velvet.



(Above) *A CORNER OF THE STAGE FROM THE AUDITORIUM.*—On the key plan opposite the references to materials are : (1) Indian silver greywood; (2) stained sycamore; (3) Australian walnut; (4) Andaman Padauk; (5) mahogany painted; (6) mahogany stained; (7) plaster painted; (8) acoustikos; (9) stainless steel; (10) stained birch ply (seat backs) with ebony fillets; (11) grey rubber treads; (12) the materials for this door are given in the description on Plate VI.



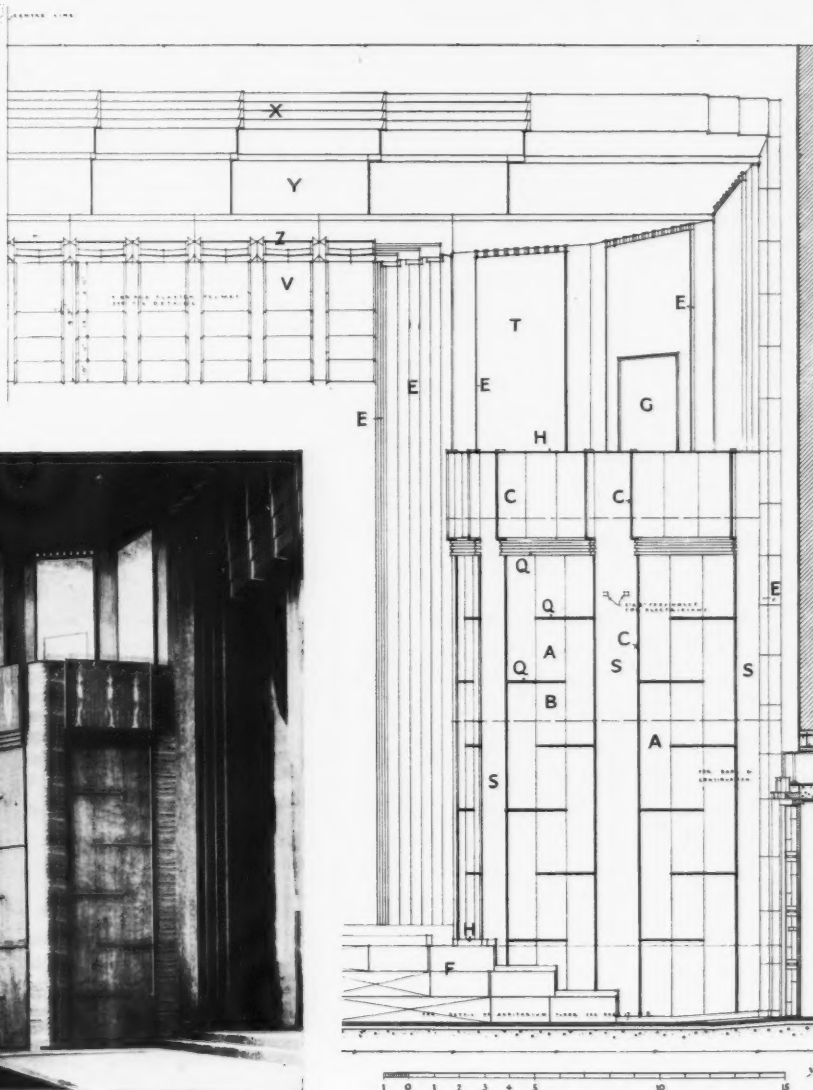
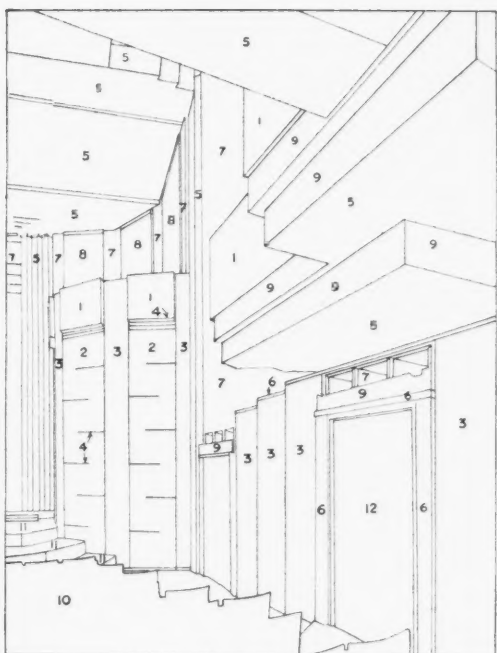
(Bottom, left) View across the stalls showing the exit doors, and soffit of the dress circle.

*NOTE.—All the details illustrated in the portfolio were designed by the Architects, Messrs. Scott, Chesterton, and Shepherd.*

A close view of the sounding-board and pelmet above the proscenium opening. The sounding-board is in painted mahogany and solid mahogany.

*Craftsmen : G. E. Wallis & Sons.*

The pelmet is in plaster. *Craftsmen : Clark & Fenn.*

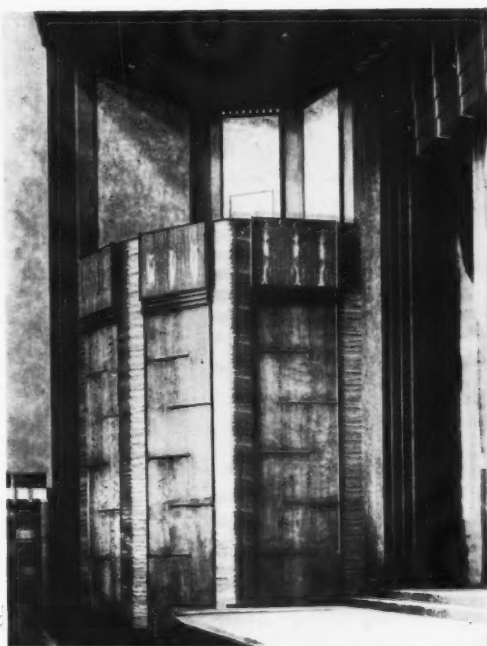


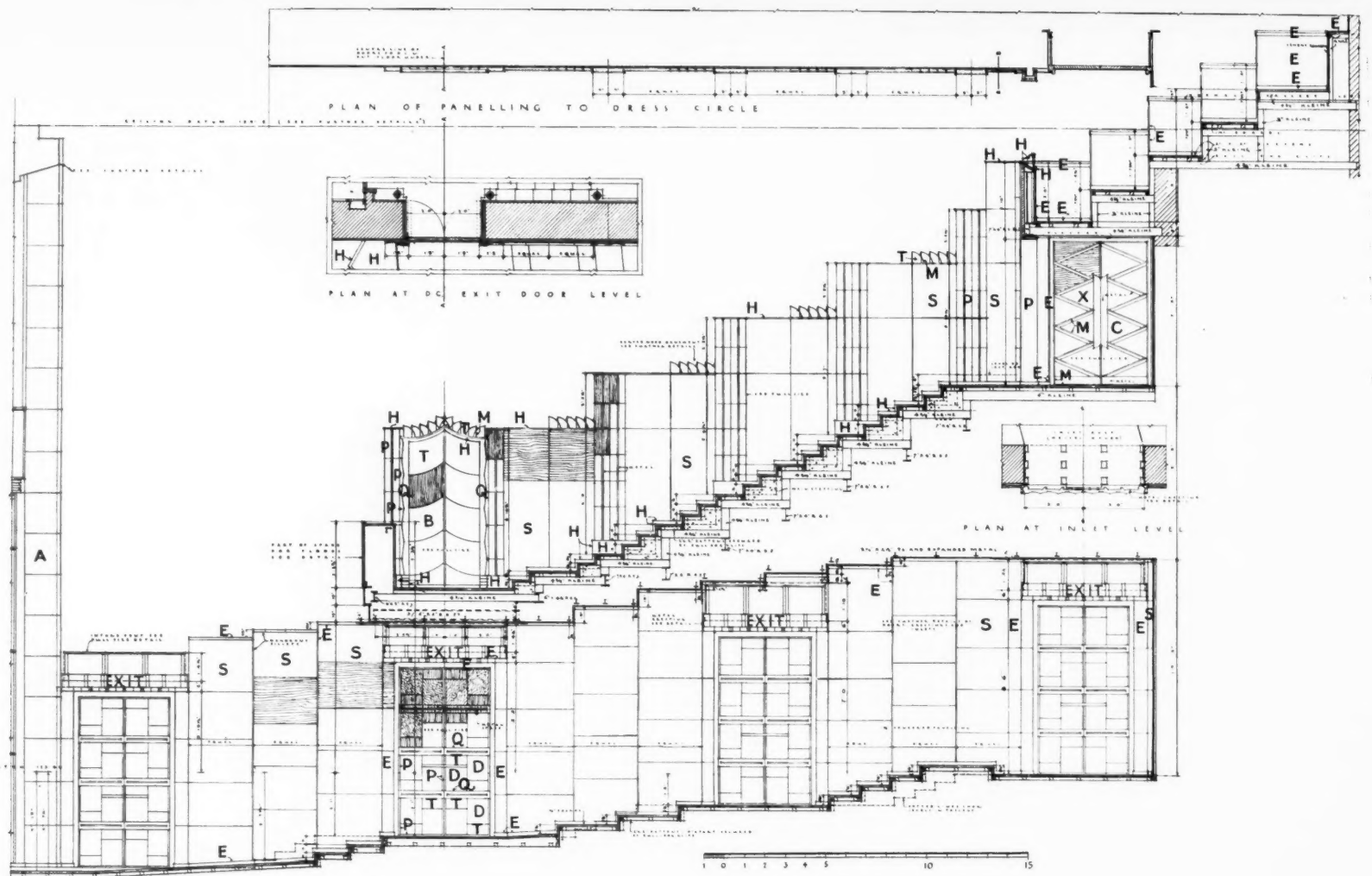
Half elevation of the proscenium opening. The materials used are as follows :—

(A) harewood; (B) stained sycamore panelling; (C) Australian walnut fillets; (E) mahogany; (F) fore-stage steps, painted risers (black), grey rubber treads; (H) ebonized mahogany; (Q) Andaman padauk; (S) Australian walnut; (T and G) painted Akoustikos (mottled grey); (V) painted plaster pelmet (brown, with stripes in grey, and gold leaf); (X) gold leaf on mahogany; (Y) painted mahogany sounding-board (plum-grey colour); (Z) holes of fore-stage lighting.

The splayed front to the assemblies adjoining the fore-stage is faced with stained grey sycamore and projecting fillets of Andaman padauk. The projecting panels at high level are of Indian silver greywood, and between the panels are strips of Australian walnut.

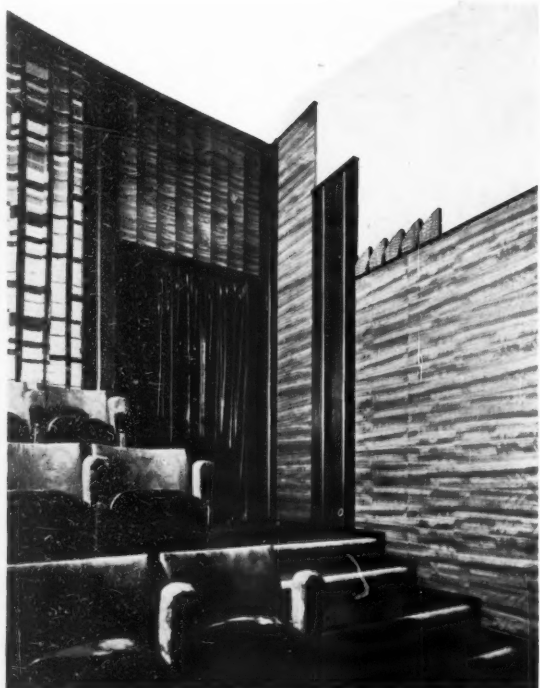
*Craftsmen : J. P. White & Sons.*





True elevation of a side wall to the auditorium. The materials are:—

(A) painted mahogany (warm grey); (B) blistered mahogany; (C) Stainless steel; (D) Queensland maple; (E) mahogany; (H) ebonized mahogany; (M) ebony; (P) Indian laurel; (Q) Andaman padauk; (S) Australian walnut; (T) Australian silky oak; (X) Bomwe (veneer).



(Left) A corner at the back of the dress circle. The wall is panelled in horizontal bands of figured Australian walnut, with a cresting of blistered mahogany, and capping of ebony. The pilaster is in Indian rosewood, with an inlaid silver-bronze strip. Note the chairs whose arms tip up as well as the seats.

Craftsmen: J. P. White & Sons.

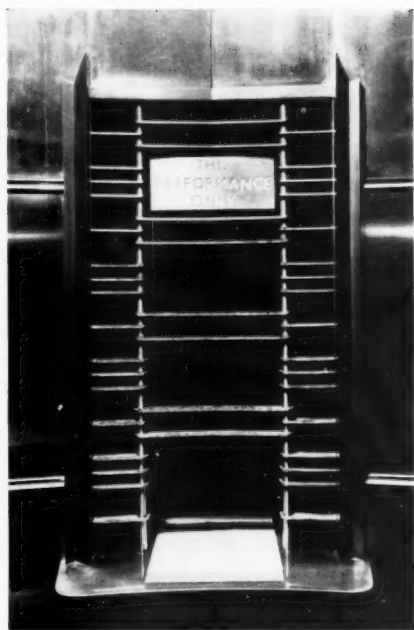
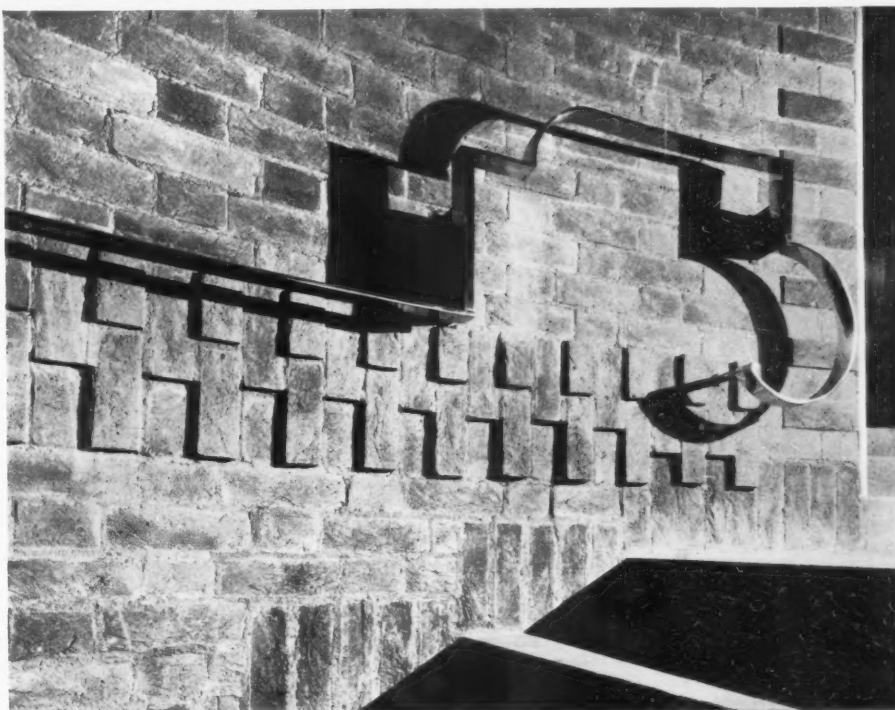


(Right) A blistered mahogany door with a surround of Andaman padauk, at the foot of the dress circle. The pilasters which flank the doorway are of East Indian rosewood, inlaid with a silver-bronze strip.

Craftsmen: J. P. White & Sons.

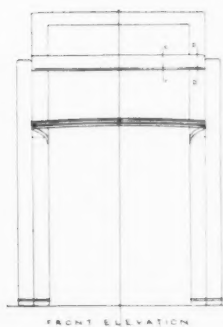


Detail of the silver-bronze handrail at the head of the main stair.  
Craftsmen: Comyn Ching and Company.



Detail of pay-box grille in stainless steel and bronze.

Craftsmen: G. Parnall & Company.



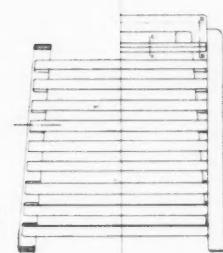
FRONT ELEVATION



SIDE ELEVATION



1 0 6 12 18 24 30 INCHES

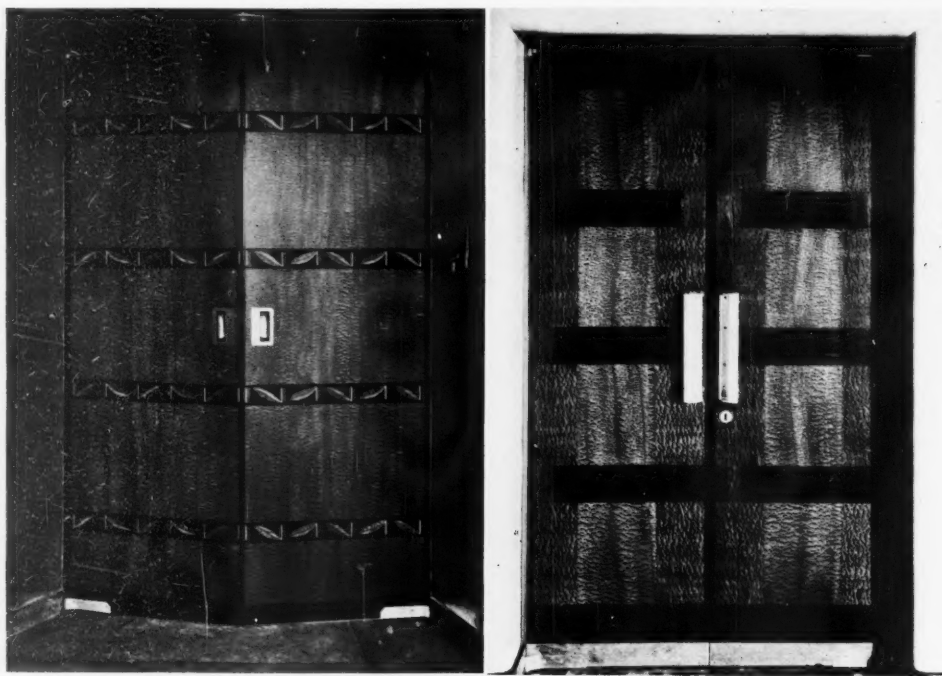


HALF PLAN  
AT SEAT LEVEL, LOOKING DOWN



Wrought-iron chairs, with spring steel slatted seats, for use on the terrace outside the ground-floor refreshment room.

Craftsmen: Gordon Russell.



(Left) The door from the staircase hall (see Q 6, p. 231) to the ground-floor bar (see Q 7, p. 231) is veneered with blistered mahogany, in which are inlaid bands of ebony, with a pattern in blistered poplar, Indian silver greywood, Indian laurel, and stained sycamore.

Craftsmen : J. P. White & Sons.

(Right) The door from the restaurant (see S 2, p. 215) to the auditorium in blistered mahogany, with horizontal bands of Andaman padauk and small squares of Indian laurel.

Craftsmen : J. P. White & Sons.

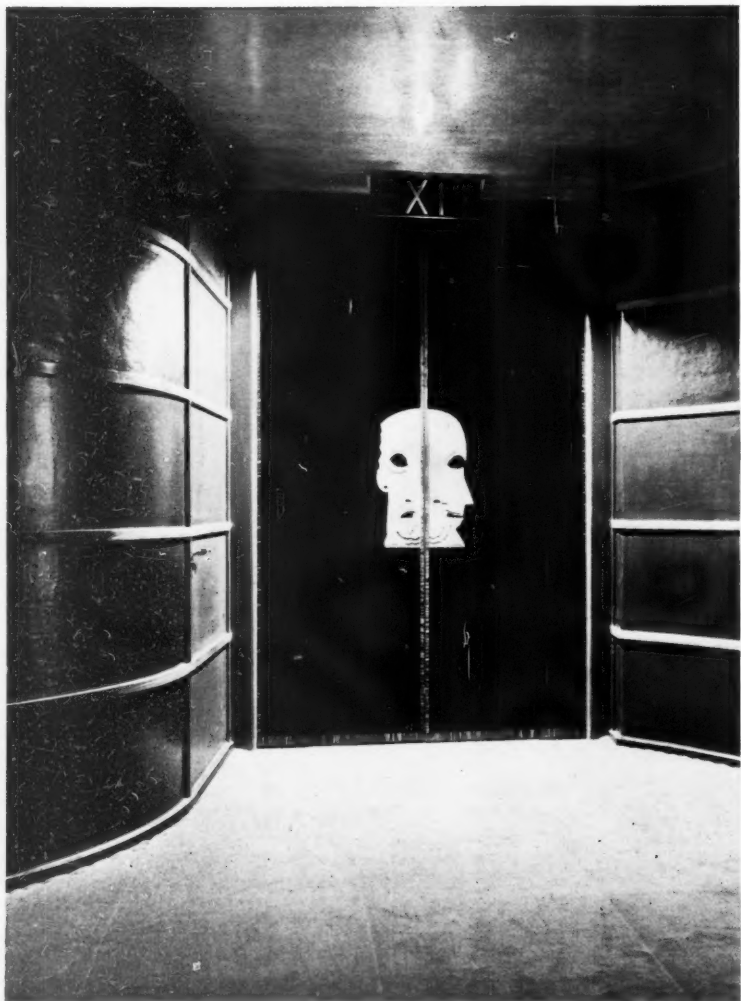
The handles are of aluminium alloy. Craftsmen : J. Gibbons.



Door from the main staircase to the restaurant, in blistered mahogany, with horizontal bands of ebony, along which are inlaid in blistered poplar, Indian silver greywood, Indian laurel and sycamore, representations of the tools and instruments used by the various trades employed on the building.

Craftsmen :

J. P. White & Sons.



(Left) The inner face of the doors which lead from the entrance foyer to stalls is of ebony, with a Gaboon ebony edge.

Craftsmen : J. P. White & Sons.

The finger plates, which represent masks of *Tragedy* and *Comedy*, are built up from super-imposed sheets of aluminium alloy.

Designer : Miss Gertrude Hermes.

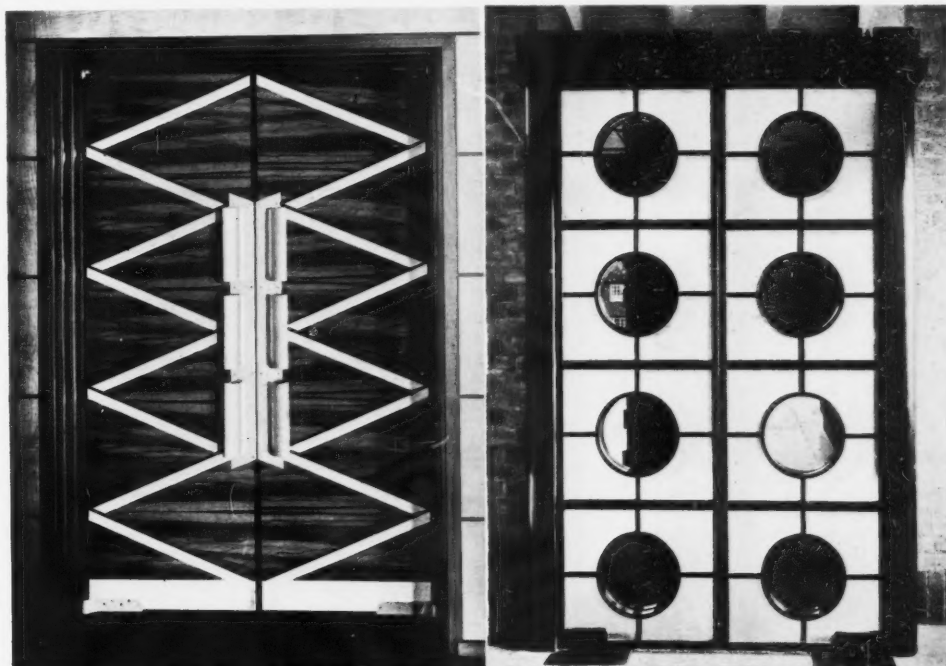
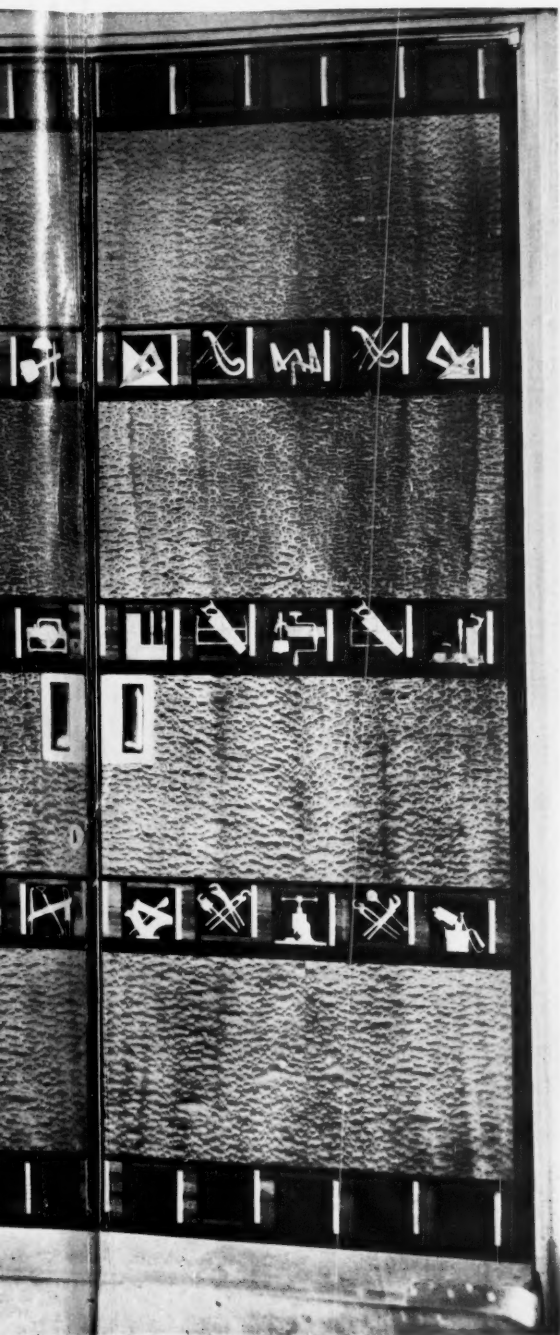
Craftsmen : J. Gibbons.

(Right) The door between the ground-floor bar and the auditorium. The frame and horizontal inlay are in Andaman padauk, and panels are in figured and plain Indian silver greywood. The small squares are in grey-stained sycamore.

Craftsmen : J. P. White & Sons, and J. Gibbons.







(Left) The doors from the dress-circle foyer to the auditorium are veneered with Indian silver greywood, banded with ebony. The surround is of mahogany and East Indian rosewood.

Craftsmen: J. P. White & Sons.

The diagonal strips and door handles are in aluminium alloy.

Craftsmen: James Gibbons.

(Right) The inner side of the doors from gallery entrance hall to street is faced with small sheets of anodized aluminium alloy, between which run bands of copper. The frames and cresting are of copper.

Craftsmen: G. Parnall & Company.

(Right) Door from the dress-circle foyer to the ladies' lavatory. The surround is in mahogany and East Indian rosewood. The wall-panelling is in grey-stained sycamore, and a similar wood is used as a veneer on the door. The panels are Indian silver greywood.

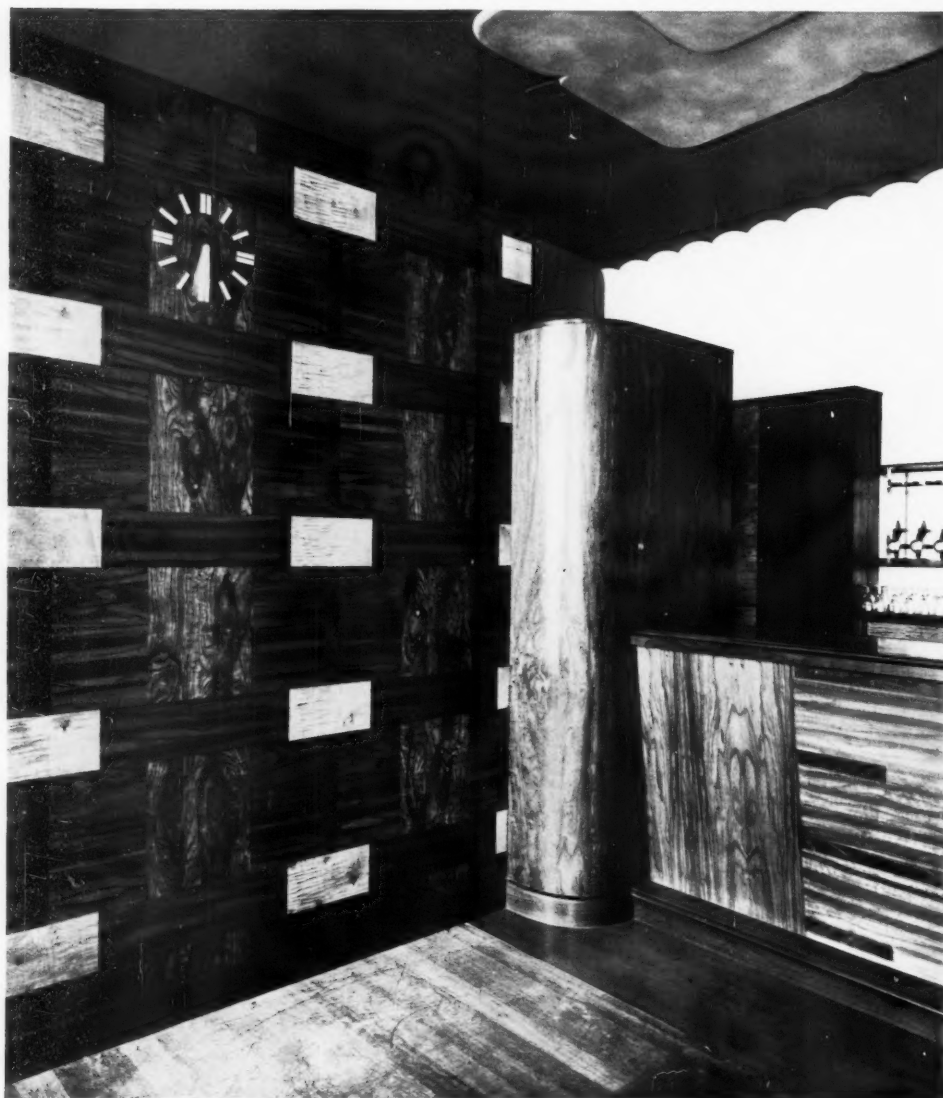
Craftsmen: J. P. White & Sons.



(Left) Doorway from the entrance foyer to the stalls. The columns and door-head are in stainless steel, and the pelmet in wood painted black and gold.

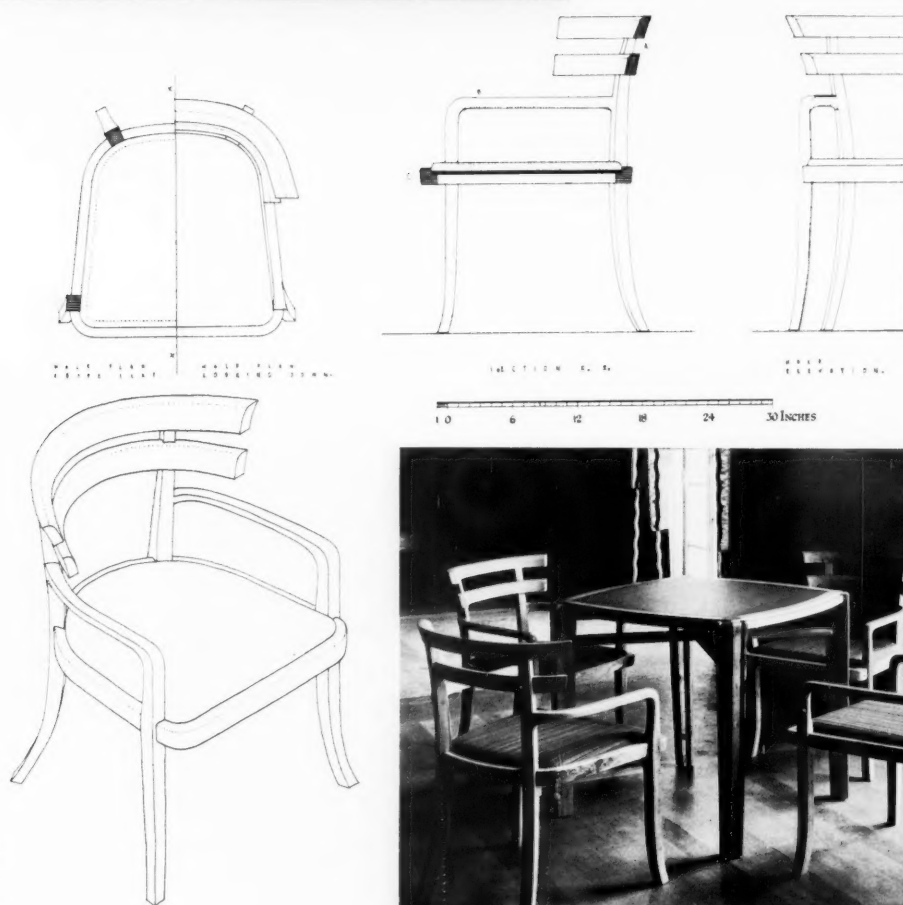
Craftsmen: G. Parnall & Company.





The service screen and bar in the ground-floor refreshment room (see Q7, p. 231). The bar front is in Indian silver greywood, inlaid with strips of Andaman padauk, and with a jarrah capping and base; the service screen, on the left, is veneered with figured and plain Indian silver greywood and stained sycamore. On the floor are laid  $\frac{3}{4}$ " boards of jarrah and gurjun, and the bar has a surround of rubber.

Craftsmen for the screen and bar: J. P. White & Sons.  
Craftsmen for the floor: A. M. MacDougall & Son.



English yew furniture in the ground-floor refreshment room. The chairs are upholstered in coloured horsehair, and the table has a rubber top.  
Craftsmen: Gordon Russell.



are plastered, and meeting in a cove form a continuous surface, broken only by the transverse slits, through which indirect light from a concealed trough is directed towards the ceiling, and there diffused. The plaster is painted in a slightly broken colour, and it is interesting to note that, in order to obtain a surface that appears uniform under artificial lighting, it was necessary to use an extreme depth of colour on and about the coves.

The splayed sides of the fore-stage are purposely subdued in tone in order that they may appear as part of the stage scenery; and this subdued, but warm, tone is the keynote of the auditorium scheme, which is based on red, yellow, black and white, and broken only by the rather disturbing decoration on the vertical face at the rear of the circle.

The fire-curtain was painted by Mr. Vladimir Polunin, and has a central figure of Shakespeare on a scenic background. The treatment is rather too realistic for such a subject and so large a figure, and is responsible, when in position, for an apparent loss of scale in the auditorium.

#### FABRICS

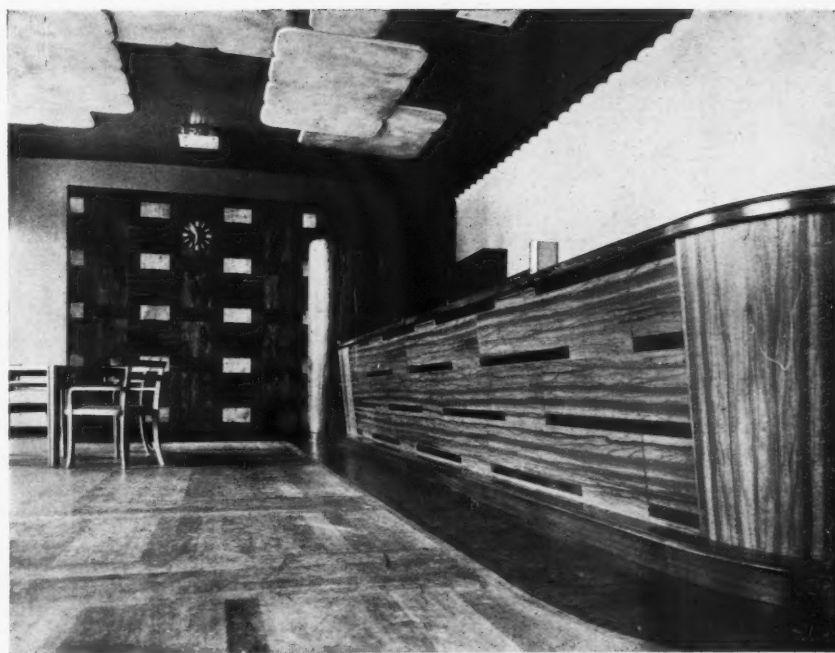
In addition to the provision of resonant material in the auditorium the acoustic consultant required a large area of absorbent surface, for as the seats are widely spaced, 3 ft. in the stalls and 2 ft. 9 in. in the gallery, the cubic capacity per seat is on the high side, being in the neighbourhood of 200 cu. ft., and the audience, in consequence, provides less than a normal proportion of the absorbent surface. The deficiency is made up by the provision of carpets to all floors, upholstered seats, curtains in folds at the back of the stalls, circle, and gallery, and a lining of acoustic asbestos felt on the ceiling at the rear of the theatre. The latter has a white surface and forms a diffusing medium for concealed electric lighting.

The act-drop curtain, designed by Mr. Walpole Champneys, has a patchwork pattern in radiating squares of richly coloured velvet, deep crimson and black at the centre, and light red, silver, gold, and white towards the extremities.

#### WOOD

Wood in its natural state has very limited uses; in fact, some woods, principally those of a decorative type—owing to their tendency to twist, and shrink or swell with the changing moisture content of the atmosphere, or because they are unobtainable in large scantlings—may not be used at all unless cut into veneers and applied to a rigid backing. Woods of splendid colour and grain, hitherto exorbitant in price, become comparatively inexpensive as veneers, and these, applied to laminated boards or plywood, provide a new, almost synthetic, material, obtainable and workable in sheets of any reasonable size.

The new material suggests a new form of treatment. Methods employed in traditional joinery were evolved in the



THE GROUND-FLOOR RESTAURANT (See Q 7, page 231).

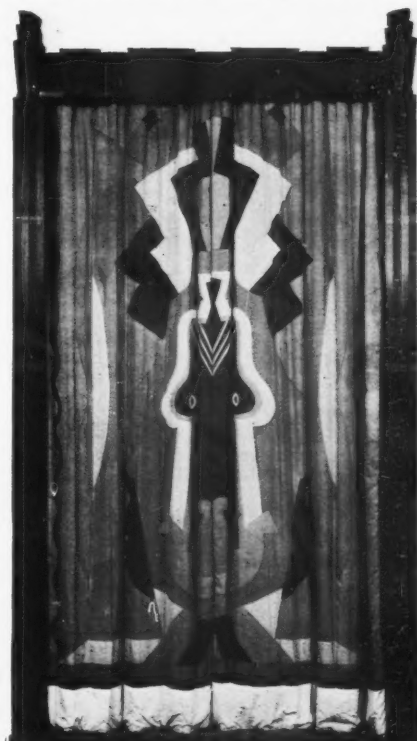
struggle to overcome the difficulties presented by a treacherous material, and mouldings and moulded panels are, in origin, contrivances for holding together small pieces of a material unobtainable, or impossible to work, in larger sheets. They serve no useful purpose in modern joinery and may be regarded as applied ornament.

The woodwork at the new theatre relies entirely upon the combination of colour and grain, often in the form of inlay, for its decorative effect. All the woods employed, with the exception of sycamore, which derives its silver-grey colour from staining, retain their natural colour, and are finished with a thin coat of clear cellulose lacquer, which serves as a protection from dirt, and presents a surface that can be cleaned with a damp rag.

The doors which lead from the entrance foyer to the auditorium are of ebony, with inlaid macassar ebony edges, and are fitted with cast aluminium alloy handles and finger-plates, designed by Miss Gertrude Hermes. The finger-plates represent masks of Tragedy and Comedy, and are built up in superimposed plates of metal.

The double doors leading from the staircase landing to the circle restaurant are of laminated board veneered with mottled mahogany, across which run bands of ebony, and along each of these are inlaid, in Indian laurel, Indian silver greywood, blistered poplar, and silver-stained sycamore, representations of all the tools employed in the construction and decoration of the building. Below this restaurant is the refreshment room, and here the double doors close at an angle of about 150 deg. instead of the usual 180 deg. The laminated body of the doors is veneered on the inside with stained sycamore and inlaid panels of hawewood, edged by projecting fillets of Indian silver greywood and ebony. The

architraves are of padauk. The bar counter in the restaurant has a front of Indian silver greywood, applied in panels separated by irregular V-cut lines and sunk horizontal strips of padauk. The skirting and counter-edge are of jarrah, and the counter top of pale blue rubber. Boards of Australian jarrah, a reddish-brown wood, used extensively for flooring on the Continent but little known in this



A WINDOW IN THE DRESS CIRCLE FOYER. The curtain box and scrolls are of East Indian rosewood inlaid with bands of Indian laurel. The printed silk curtain was designed by John Armstrong.



## INSIDE THE THEATRE

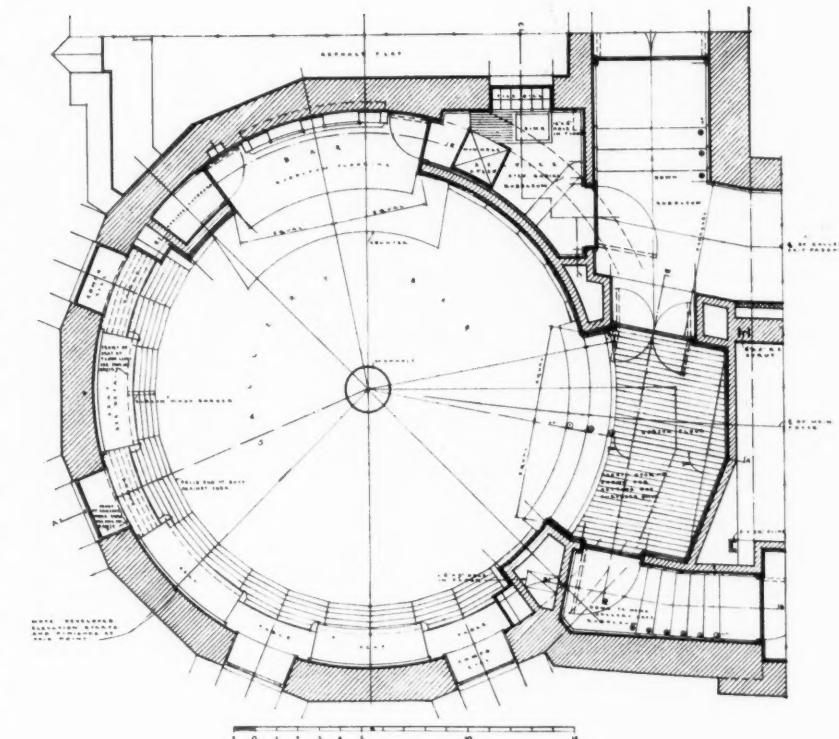
country, and Burmese gurjun, a slightly brittle, but very hard wood, rather more pink than teak, are laid in alternate directions on the floor. The general tone of the woodwork in the room is rather dark, so artificial lighting, instead of flooding the ceiling, is directed downwards to the floor in order to prevent an unpleasant effect of overhead void.

Short boards,  $\frac{1}{4}$  in. thick, and varying in length and width, are used as parquet for the floor of the circle foyer. Lengths of Australian walnut and Indian bomwe run in opposite directions and form a large pattern, to which interest is added by the occasional introduction of dark strips of Indian laurel. The floor of the lobby between foyer and auditorium is of cork, which prevents the transmission of sound to the body of the theatre.

The bar counter in the circle foyer is faced with a veneer of English burr elm, which is similar in grain to bird's-eye maple, but has a rich, deep red colour. The skirting is of gurjun and the nosing of Indian laurel. Behind the bar the wall is lined with small squares of grey sycamore, butt-jointed horizontally, and bevelled top and bottom to form continuous bands between which run shallow grooves painted bright vermilion. The ends are lined with rosewood divided into panels by fillets of Honduras mahogany, and a similar mahogany is used for the canopy.

The lobby between the circle foyer and the auditorium has walls and ceiling of grey sycamore, and the piers which run along the outer side are sheathed in laminated board veneered with East Indian rosewood and inlaid with horizontal bands of Indian laurel and ebony.

In order to create resonance and brighten the musical tone certain areas of wood were required in the auditorium,



PLAN OF THE GALLERY BAR above the main staircase.

and are introduced in the form of paneling to the flank walls and on either side of the fore-stage. The walls are lined, to door height, with a horizontal veneer of Australian walnut. Vertical pilasters between the panels are of Indian rosewood

inlaid with silver-bronze metal, and the capping and base are of ebony. The splayed fronts to the assemblies flanking the fore-stage are of stained sycamore with horizontal strips of padauk, and projecting panels of Indian silver greywood. Doors are of mottled mahogany, padauk, and silky oak, with rosewood edging and silver-bronze fittings.

Clear cellulosed English yew is used for the chairs and tables in the restaurant and refreshment room, and for the low, stool-like seats in the circle foyer. The chairs are upholstered in horsehair, and the tables covered with rubber.

### LIGHTING

Most of the artificial lighting comes from concealed sources. In the foyers, corridors, etc., prismatic and sandblasted glass are used as diffusing mediums, but the auditorium is illuminated by reflected light from electric lamps, at six-inch intervals, concealed in slots which run across the ceiling. At the back of the gallery, lamps are concealed in a trough at the foot of the ceiling cove. The rear stalls, under the circle, are illuminated by light from a trough connecting the painted columns which run between the last row of seats and the gangway.

The auditorium lighting is dimmed in three stages, commencing at the rear of the theatre, and so directing the attention of the audience towards the proscenium.

See also the NOTES by Mr. Yorke on page 260.



THE GALLERY BAR. The ceiling is designed by Mollo and Egan in plastic paint. Two shades of cork are used for the floor. The bar is of stained deal, and the bar-fittings in aluminium alloy and glass.



# ANTHOLOGY

## The Lethe-like Stream of the Antique.

THESE waters of forgetfulness roll down their preposterous logs of old oak, rosewood and mahogany to some undivined limbo of dead things where, no doubt, a herd of white elephants will carry them wherever they are going. For antique furniture is the possession, and often the product, of people who wish to forget they are living to-day, the symbol of a sentimental nostalgia fostered by dealers in ghosts. There are instances, of course, of cultured men and women sincerely at variance with the age they live in, who can find no beauty in modern works of art, and so must surround themselves with an older beauty. Others, we know, seem literally to inhabit another period, and are only happy in the surroundings of that time. But, for the greater part, the craze for the antique has no such kindly explanation; it is bred in snobbery and survives in lazy-mindedness, or is imposed on the ignorant and credulous by ingenious tradesmen. Many people may say these are unfair words, for some are born hemmed in by antique furniture and others have it thrust upon them. I can sympathize with both for I have suffered as they. There is the further plea that modern furniture is beyond the means of half the people who would prefer it to the antique, but this censure is levelled at none of these. It may be a hackneyed observation but there exists in the English character an extraordinary sentiment which, baldly stated, is that everything new is ugly and everything old is beautiful. We are a comparatively ancient country with a heritage of formal beauty, slight compared with that of many other lands but of a peculiar charm and grace especially in the works of our recent past, the seventeenth and eighteenth centuries, and it is no doubt difficult for minds accustomed to these qualities to become adjusted to the apparent paradox of modern art. But this will not altogether explain the positive superstition with which antiquity is regarded. We all know the tone of ludicrous gravity with which our friends introduce us to a piece of Queen Anne furniture—you will notice it is almost invariably "Queen Anne," one can only suppose because of the certainty of her being dead. There is great merit in the furniture of Queen Anne's period and of many others and a beautiful object of any age stirs our emotion; the only argument which can be advanced against "antiques" is that they are not necessarily beautiful, or even considerable, because they are old. But this is really not the worst of the matter. One has to admit that at the present time in 1932 the taste of the antique is the favourite flavour of eighty per cent. of the population, or at least is supposed to be by the builder and furniture makers. What is the alleged ideal home offered to the dwellers in Metroland? A

gabled house with bogus beams and lattice windows. And Mr. Drage's idea of what the city man likes to come back to in the evenings? A sham ingle nook and a gas log fire. With what sort of curtains and rugs does the city man's wife brighten up the drawing-room? Old English chintzes and Persian carpets. What is that his mother-in-law is irritably working on her tambour? A tea-cosy of Jacobean design. And so it goes on. An endless dance of ancient masks like a fearful fancy-dress ball composed of nothing but travesties of the Jacobean and poor Queen Anne. It is time we woke up and took an interest in our times. Just as the modern Italian has revolted against the idea that his country is nothing but a museum, so we should be ashamed to be regarded by the Americans as a charming old-world village. They do not respect our modernity because we have no pride in it ourselves; we have nothing new to offer and they find us so much more at home amongst the old. An interesting patina on a crumbling façade, a crust of lichen, is what they prefer; moss is what they come to find and moss is our speciality.

From ROOM AND BOOK.

By PAUL NASH (Soncino Press).

## MARGINALIA

### A CRITICISM

The following reply was received by the publishers of THE ARCHITECTURAL REVIEW:

SHAKESPEARE MEMORIAL THEATRE  
STRATFORD-UPON-AVON

I enclose the Memorial Theatre  
Please reserve a copy of the special commemorative issue of The Architectural Review to be published in June dealing with the new Shakespeare Memorial Theatre designed by Miss Scott and Messrs. Cherterton and Shepherd, for which I enclose a cheque for £100/- enclosed (single copies including postage 3/-) -  
Name \_\_\_\_\_ Address \_\_\_\_\_  
a lover of Shakespeare

THE ARCHITECTURAL PRESS, 2, QUEEN ANNE'S GATE, WESTMINSTER, LONDON, S.W.1

"I consider the Memorial Theatre one of the most hideous and disgraceful specimens of architecture in the country, and a disgrace and a blot on Shakespeare's memory and would rather pay 3/- to burn it.—A lover of Shakespeare."

## CORRESPONDENCE

### BEAUTIFYING BATH — DESTROYING STALL STREET

TO THE EDITOR OF THE ARCHITECTURAL REVIEW.

Dear Sir,—I do not know, neither do I care, who supplied you with the information you have published in the April issue of your paper, under the above heading.

It is untrue that the original elevation of the premises is altered in any way. The old buildings were demolished behind, and the front was not disturbed, and has not been altered beyond that it has been cleaned down and defective stones replaced in true detail.

Permission was given by the Corporation for temporary show cases to be placed between the

pillars of the colonnade as the building owner carried on business throughout reconstruction. These show cases have since been removed. It is a pity that you did not verify such information



THE BUILDING IN QUESTION.

STALL STREET BATH STREET

as this before you published it—it might be that it may have a very detrimental effect upon our visitors.

I can assure you we are very jealous of our architectural beauties and amenities, and I can only assume that the person who gave you the information is either ignorant or offensive.

Yours faithfully,  
F. P. Sissons,  
City Engineer.

## THE EDITOR'S REPLY

F. P. Sissons, Esq., CITY ENGINEER,  
GUILDHALL, BATH.

Dear Sir,—The naked eye was the only evidence. I am exceedingly sorry if I have made an error. I wonder if you could get hold of a photograph of Stall Street as it is now completed, and let me publish it with an apology underneath.

I notice, however, that you make no reference to the destruction of the Museum, and the interior of Kensington Chapel. I will certainly publish your letter if you can supply me with a photograph, or get McIlroys to do so.

Yours very truly,  
THE EDITOR.

## THE RESULT

TO THE EDITOR OF THE ARCHITECTURAL REVIEW.

Dear Sir,—I beg to acknowledge receipt of your letter dated the 18th instant, and to enclose you, in accordance with your request, a photograph of the completed buildings, in which you will readily see that the character and period of the architecture has been strictly maintained, and in no way altered, even to leaving the old parapet and slated roof.

I have marked in pencil on the photograph the names of the streets, and the elevation in Bath Street is the one which was not demolished. The elevation of Stall Street has been entirely rebuilt, but formerly there was not the colonnade. This has now been provided, and the whole elevations of the buildings are exactly the same.

With regard to the last paragraph in your letter, the question of the removal of the Museum is a



A DETAIL OF THE BUILDING IN QUESTION —"you will readily see that the character and period of the architecture has been strictly maintained."

matter of policy which the Council themselves must decide, and the question of the interior of Kensington Chapel—nobody but the actual owner has any right to control.

Yours faithfully,  
F. P. SISSONS,  
City Engineer.

\* \* \*

### FASHIONABLE ARCHITECTURE

To JUNIUS, THE ARCHITECTURAL REVIEW

Dear JUNIUS,—You remarked one month that you did not care for office buildings with columns that aped Town Halls, with which sentiment I cordially agree.

Could you go logically a step further and say you dislike equally office buildings finished internally in a manner reminiscent of the fabled Queen of Sheba and other similar potentates of the past?

Don't you think really that Directors' rooms, with gold and mother-of-pearl clocks, bronze skirtings, panelled and floored with the rarest timbers and marbles are, however well designed, at least as vulgar, ostentatious, and unsuitable as your Town Hall columns or (is it heresy) the Winchester School War Memorial?

And yet, month by month, "The Review" illustrates, as a matter of course, fabulously expensive fittings to office buildings many of which rely solely on the richness of their material to disguise the poverty of their design. And this in a so-called poverty-stricken age when the plainness of our "fashionable" elevations is supposed to be a post-war economy!—a claim to which the internal fittings almost always give the lie.

Yours truly,  
R. JACKSON.

Madras,  
S. India.

## THE NEW R.I.B.A. BUILDING

to be erected in  
PORTLAND PLACE

Owing to a special number on the Stratford Theatre we are not able to discuss the new R.I.B.A. competition, and so give a résumé of the opinions of others. Mr. G. Grey Wornum is to be congratulated on winning the competition for the new headquarters of the Royal Institute of British Architects. He obtains a premium of £500. The second architect nominated is Mr. Verner O. Rees (premium, £300). The others who obtained a premium of £150 are: Messrs. Brian O'Rourke and Kenneth Peacock (London); Messrs. Percy Thomas and Ernest Prestwich (Cardiff); Messrs. Frank Roscoe and Duncan Wylson (London); these are all to be congratulated, for the successful designs can represent only a few yards in well over a mile of drawings exhibited in Thames House, London, and culled from this town, the colonies and the provinces.

### WHAT THE ARCHITECT SAID

"I sought to create something that would be a bridge between the extreme modern and the classic examples of architecture."—SUNDAY TIMES.

"I have tried to compromise between the traditional and the modern."—DAILY MAIL.

### WHAT WAS SAID ABOUT THE ARCHITECT

"His name will be known to architects all over the world as that of a man who has been entrusted with the responsibility of planning the future home of British Architects."—DAILY SKETCH.

"... he has achieved a very marked success in a field of design with which he has not previously been associated."—THE ARCHITECT AND BUILDING NEWS.

### WHAT WAS SAID ABOUT HIS WINNING DESIGN BY THE PRESS

"His design, I understand, will not be hailed as a triumph for either the Modernists or the Classicalists."—MANCHESTER GUARDIAN.

"The winning design has nothing about the exterior to frighten the timid."—BIRMINGHAM POST.

"Slightly bare."—ESTATES GAZETTE.

"... there are those who criticize the award... nevertheless, the design is approved by many..."—THE BUILDER.

### BY ARCHITECTS

"If the object of the competition was to secure a design beyond reproach in its drawing stage, then the competition appears to have failed;..."

"The winner's design contains much that is excellent, and although an interesting elevation is obtained only by the disregard of at least one of the fundamental principles of what is usually considered to be good design... it is not too much to hope that it may ultimately be developed into a building worthy of its great purpose."—THOMAS E. SCOTT.

\* \* \*

"My feeling about the outside is that it is playing for safety, and that in the one place where the architect has let himself go, he has put the whole building out of scale; for I frankly do not like the enormous window above the front door."

"... will give the effect to visitors that English architects must be making millions."—PHILIP TILDEN.

"Expresses the urbanity of a liberal culture."—T. LAWRENCE DALE.

"Charming."—PROFESSOR C. H. REILLY.

"Gentlemanly."—PHILIP TILDEN.

"Refinement."—PROFESSOR S. D. ADSHEAD.

"Refinement."—OLIVER HILL.

"Good taste and refinement."—NIEL MARTIN-KAYE.

"It will certainly never have to meet the criticism of not being in good taste."—H. B. CRESWELL.

### SOME DIFFERENCES OF OPINION

"The best building of our time, representative not merely of himself

(Mr. Wornum), but of every good contribution that can be made by the best brains in the profession."—FREDERIC E. TOWNDROW.

"A design that can be said to represent one of the most refined of the many phases of modern architecture."—PROFESSOR S. D. ADSHEAD.

"A horrible design." (Overheard at the Exhibition.)

\* \* \*

"The main entrance... is somewhat bizarre."—WILLIAM KEAY.

"An artistic sensitiveness in the drawing of the metal grill-work."—FREDERIC E. TOWNDROW.

"The elevations and internal decorations, charming as they are, will be out of date in ten years."—J. HERBERT JONES.

### WHAT WAS SAID ABOUT ANOTHER COMPETITOR

"I could not give my opinion of the design placed second without danger of a libel action."—RAYMOND MORTIMER.

### WHAT WAS SAID ABOUT THE WHOLE COMPETITION

"I knew that contemporary architecture was in a bad way, but I had not realized quite how bad until I visited this exhibition."—RAYMOND MORTIMER.

"The task of the assessors must have been appalling."—THE TIMES.

"The amount of time, thought and expense involved in the production of these drawings must have been enormous."—YORKSHIRE POST.

"A pretty poor bunch... a tedious mass of uninspired stodge."—CLOUGH WILLIAMS-ELLIS.

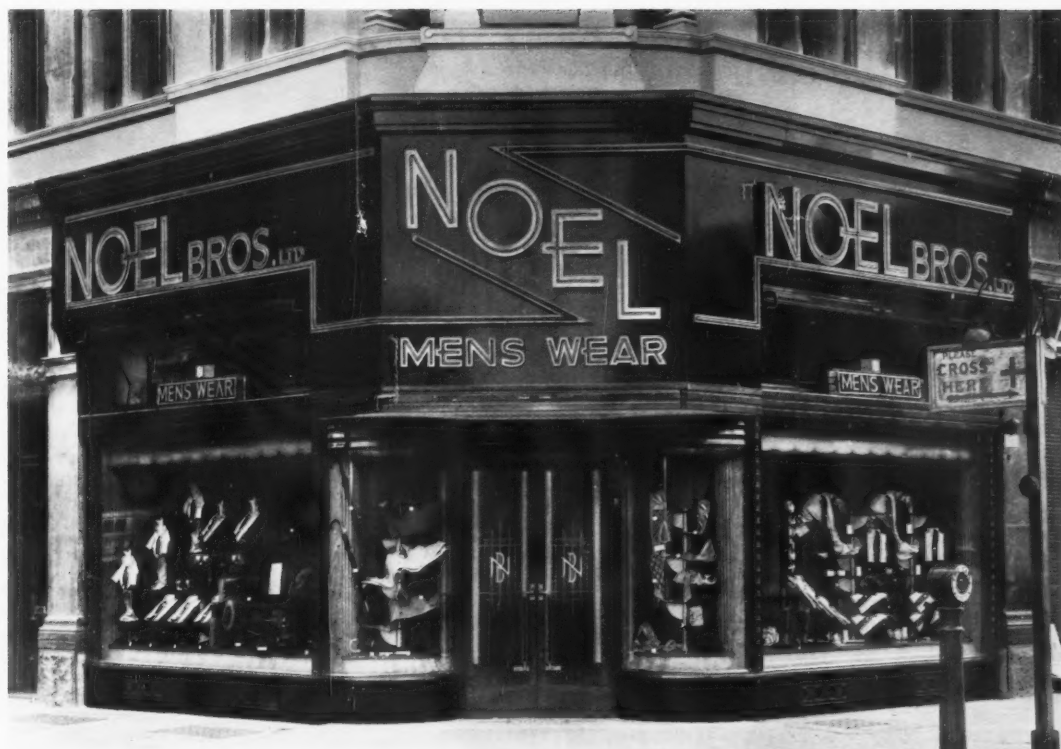
"Would not the R.I.B.A. be wise to delay, on economic grounds, lest it be said, *Parturiunt montes, nascetur ridiculus mus*?"—NATHANIEL LLOYD.

"There seems to have been a common impulse to give expression to the present-day philosophy which has been so tersely defined by Sir James Barrie, 'Whatever was is wrong.'"—SIR HERBERT BAKER.

"Fearful."—C. B. HOBHOUSE.

"But, honestly, can we with this accommodation take our place in the forefront of the international picture, and after a world conference held here will a British architect stand any better chance of an innings in any international competition?"

"We can build bridges, dig undergrounds, dam rivers, race the comets—over and on the ground—but shall we be nearer leading the world in building aerodromes, power stations, super-factories, stadia, and the like—excepting via U.S.A.?"—S. PHILLIPS DALES.



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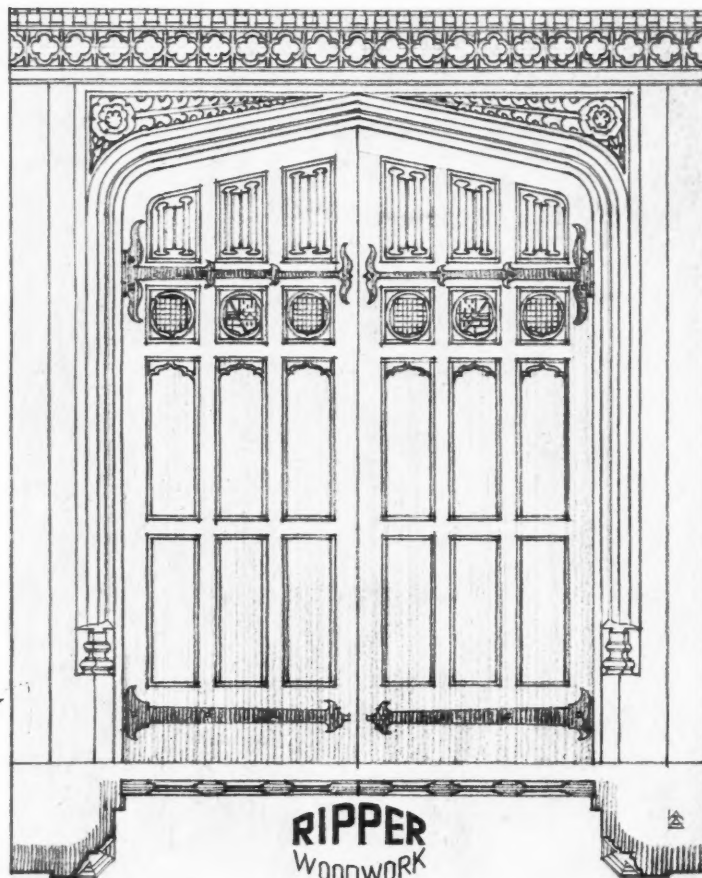
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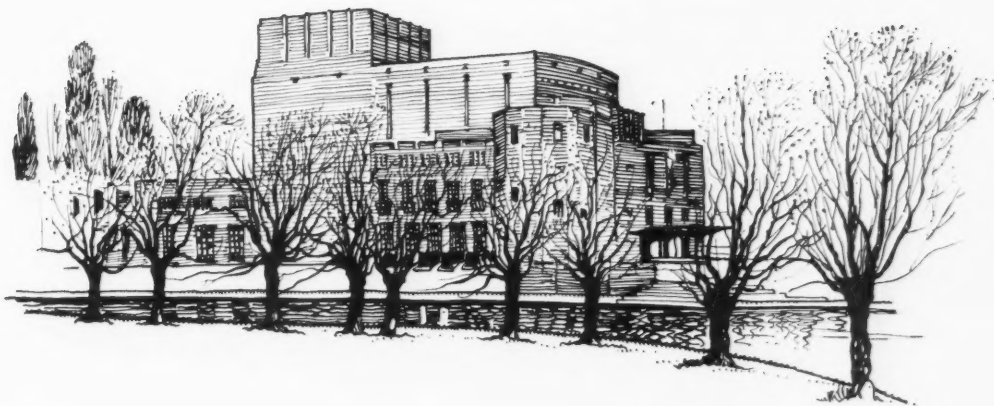
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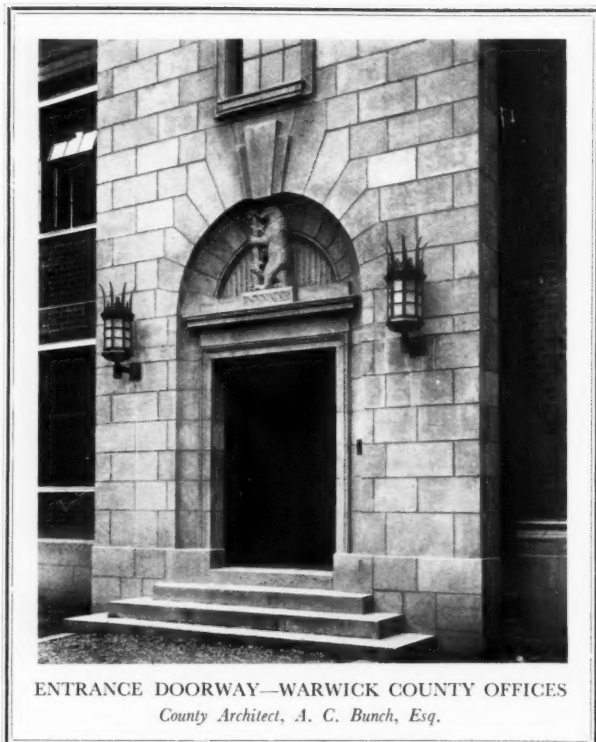
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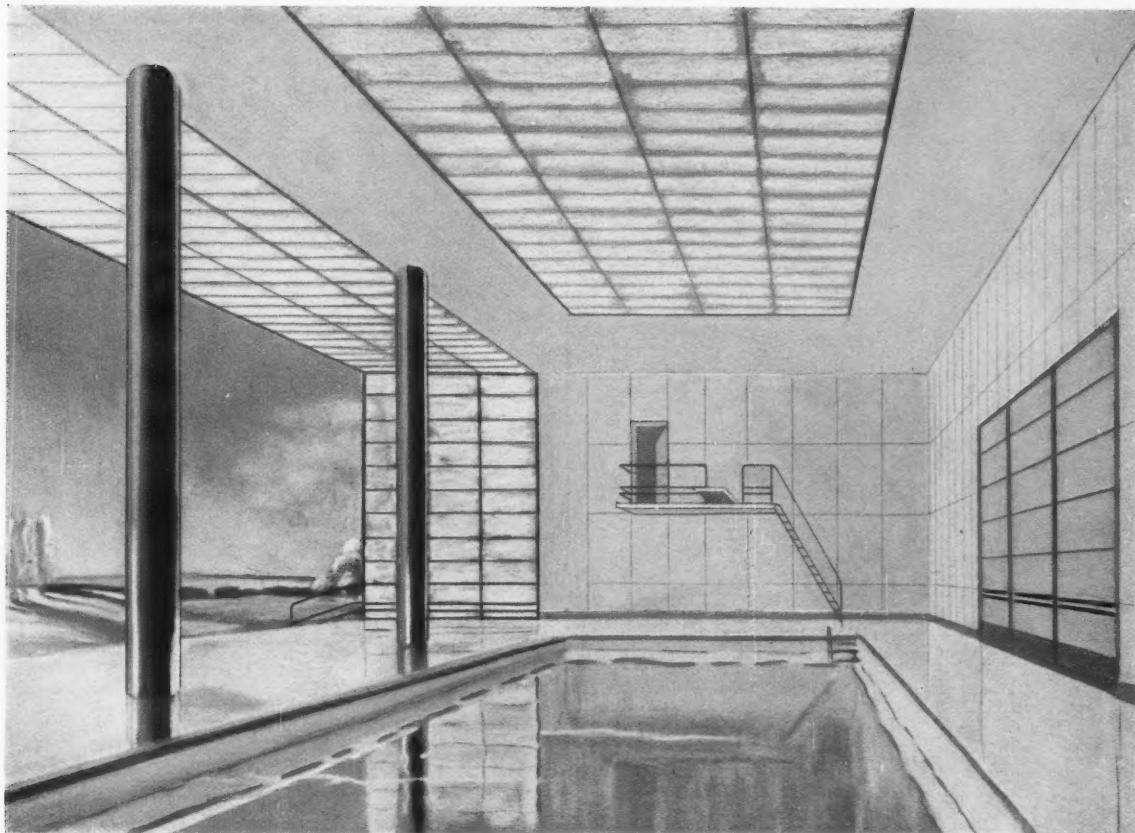
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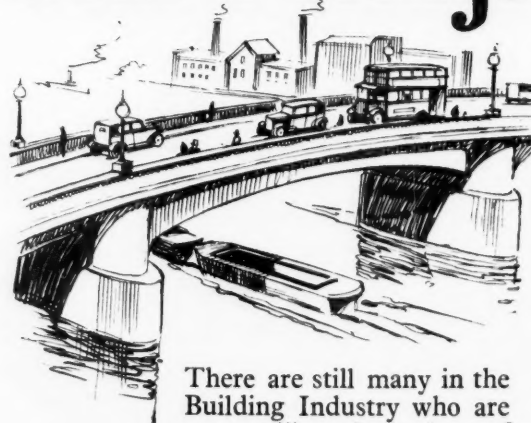
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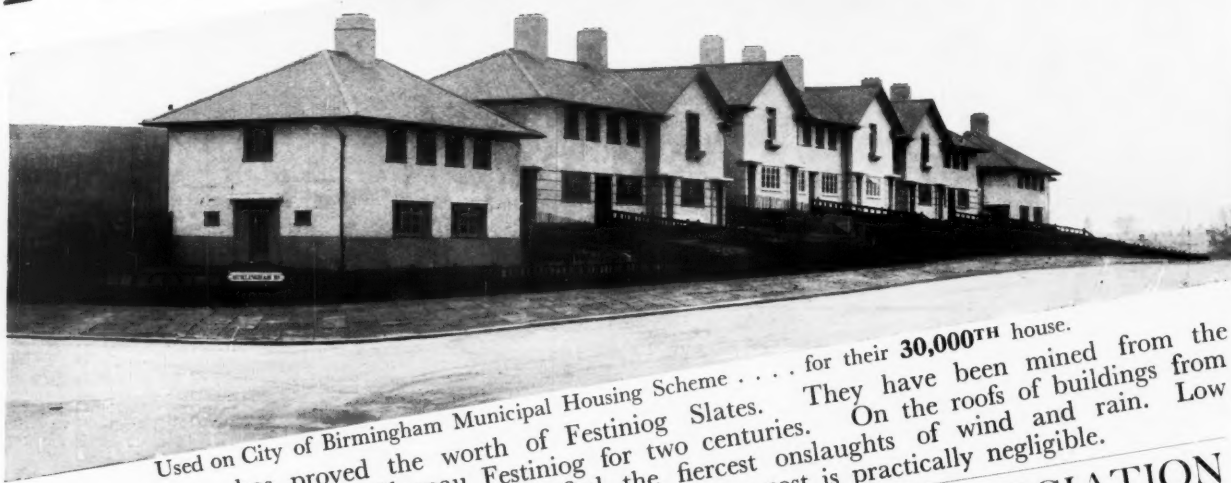
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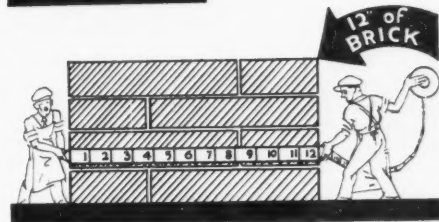
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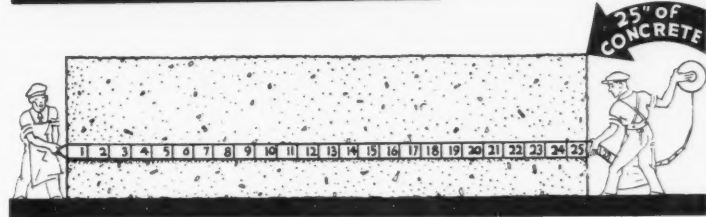
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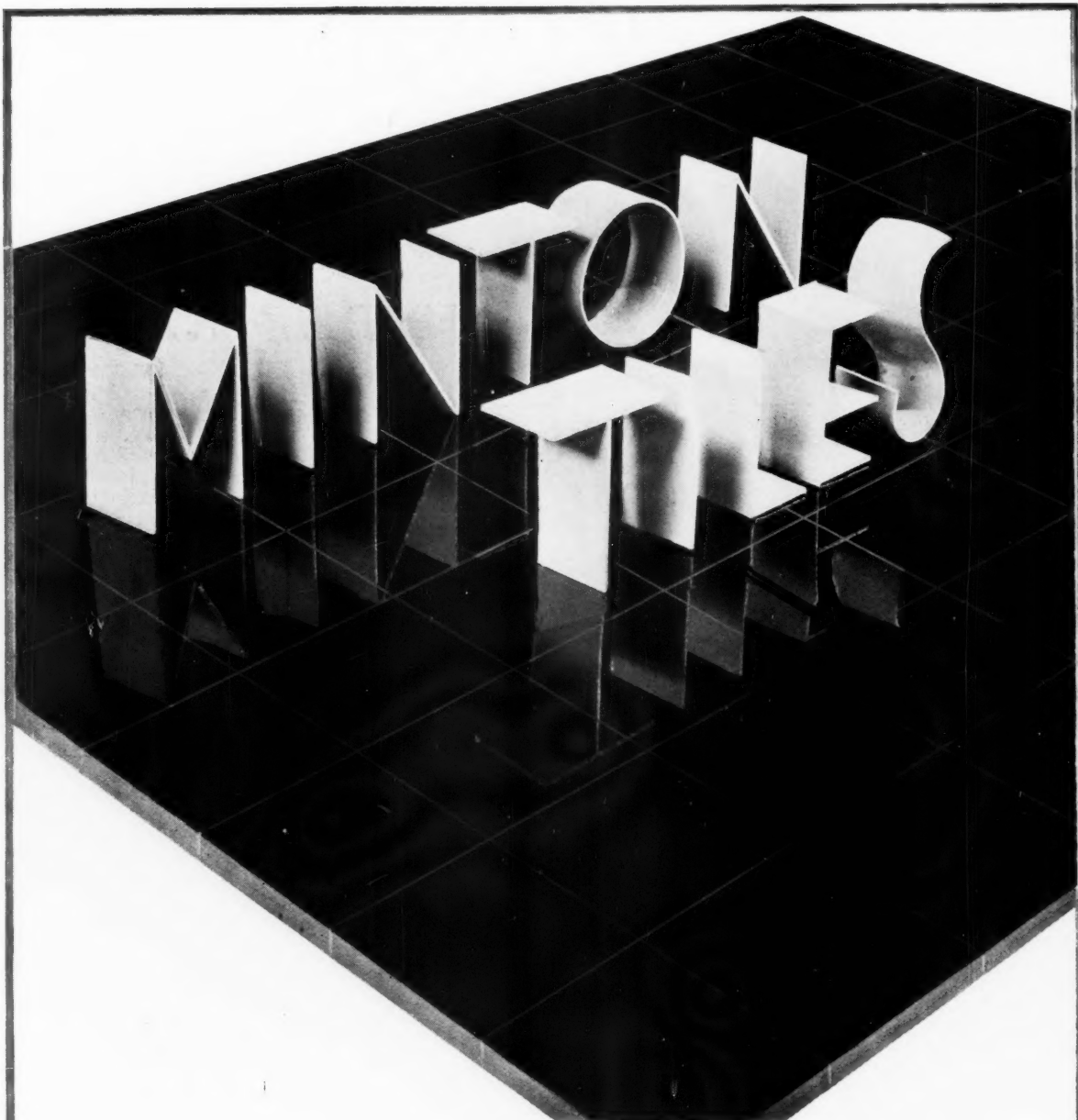
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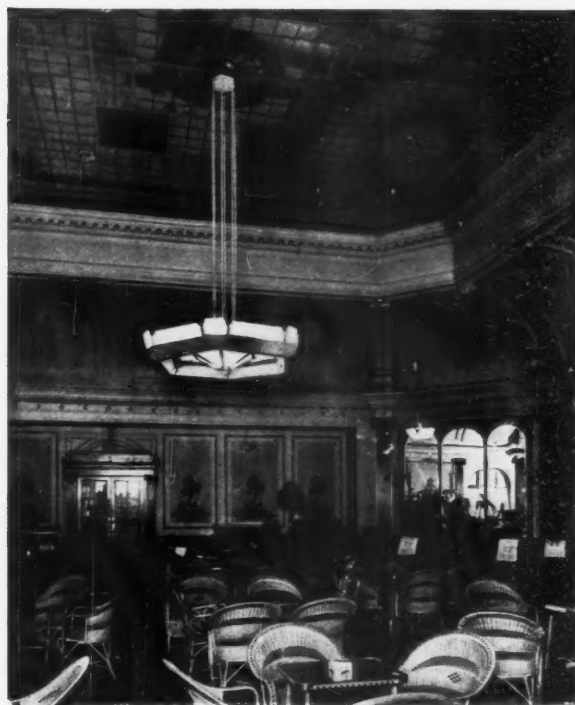
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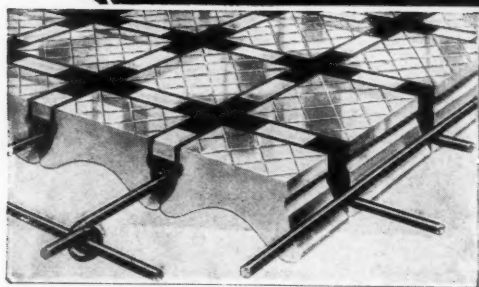
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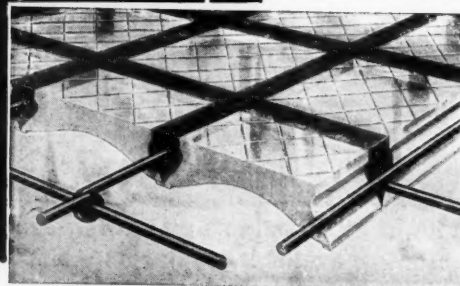
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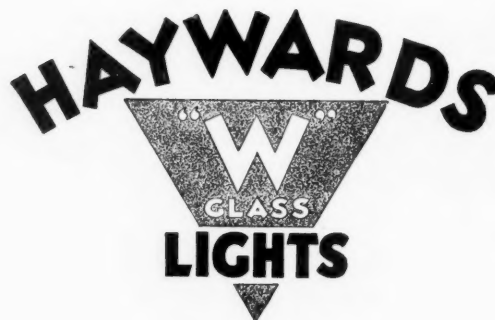
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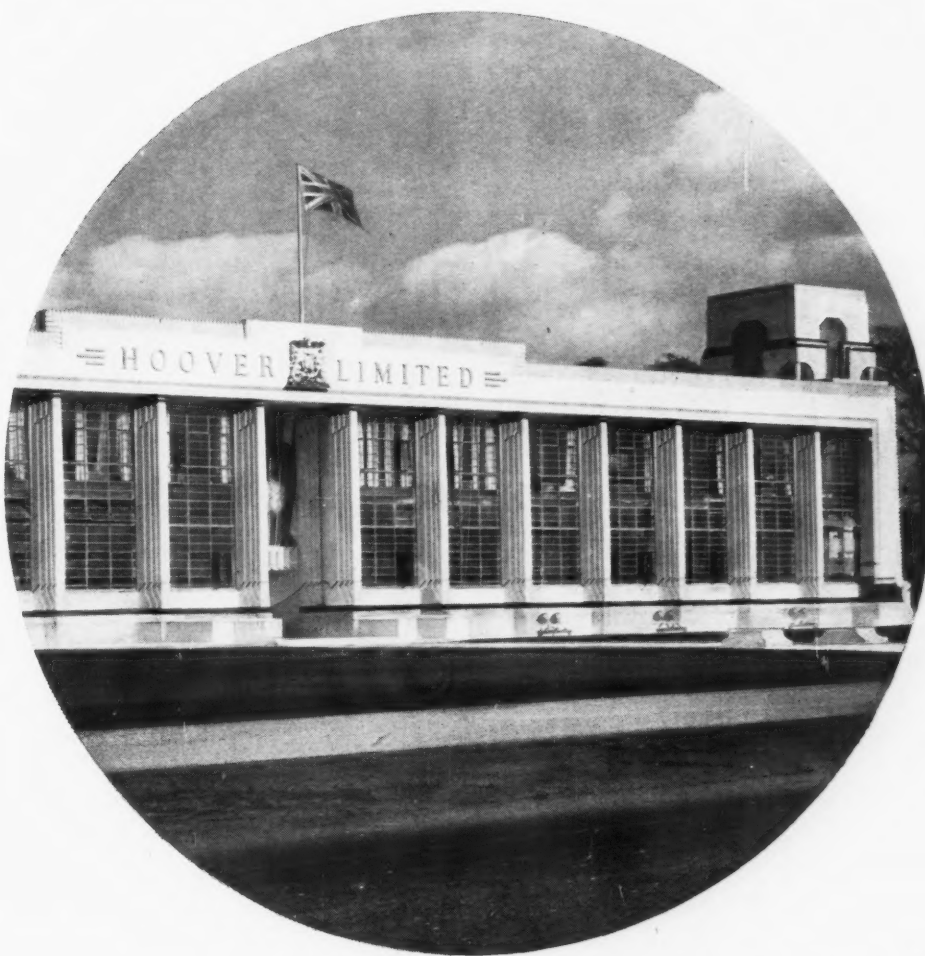
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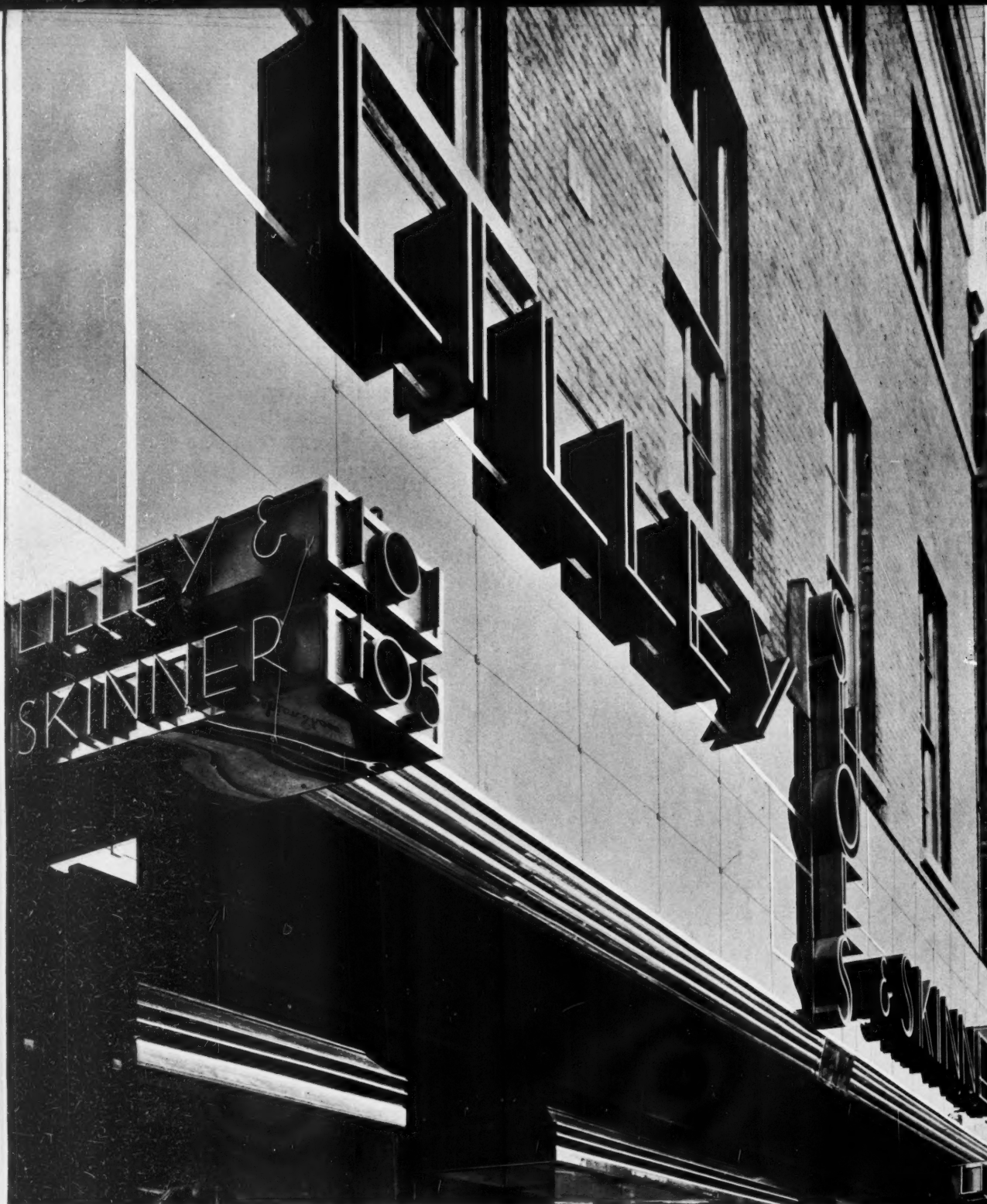
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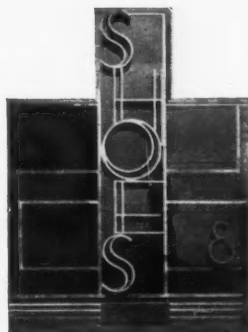
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**T**HIS STAINLESS STEEL SHOP-  
FRONT at Ilford has an unusually  
broad fascia of black marmorite  
upon which is fixed twin stroke steel  
letters, the edges being finished in red  
enamel. The polished black marmorite  
Stall Risers are bracketed at the corners  
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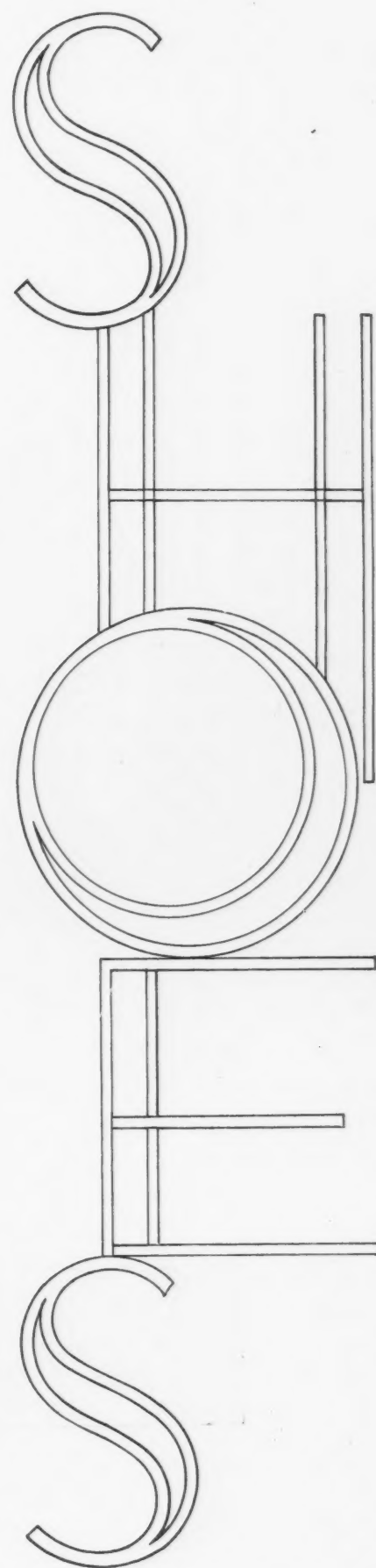
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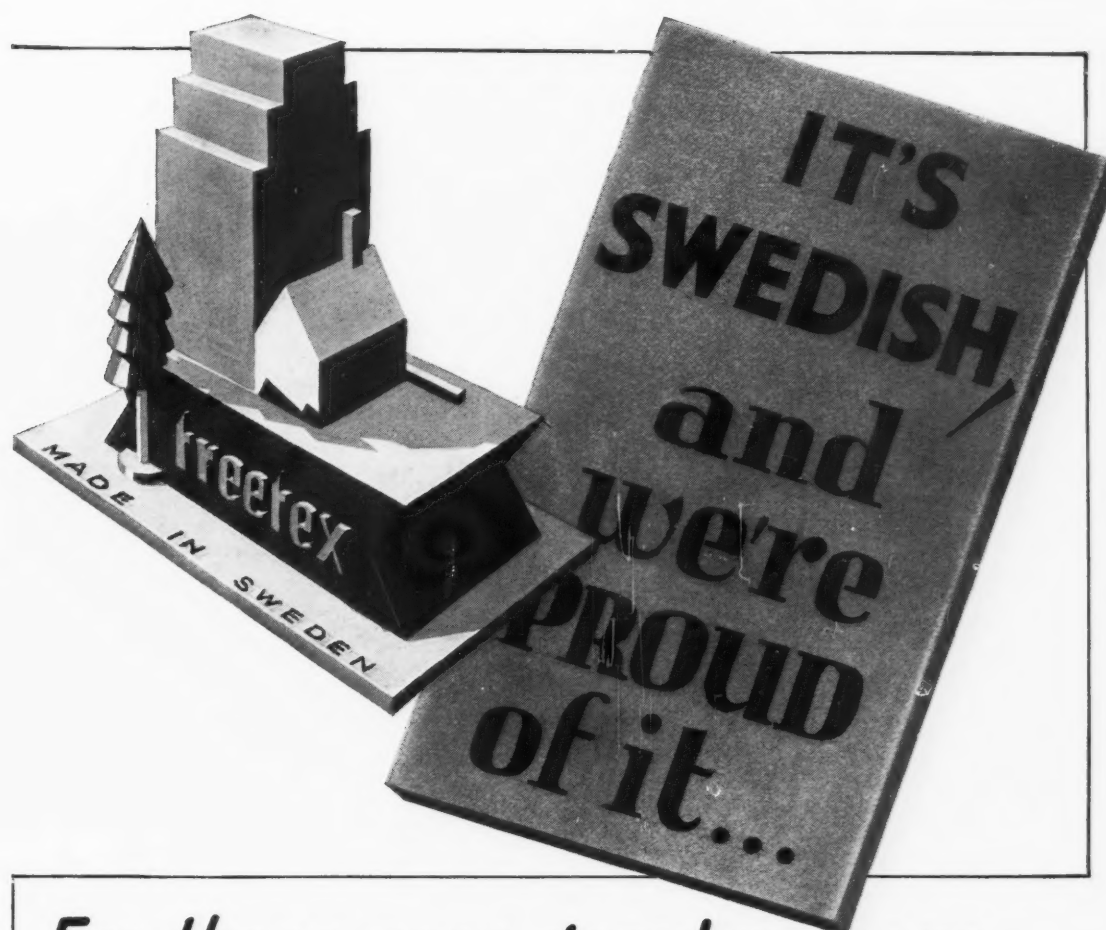


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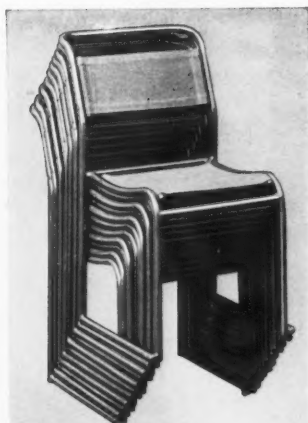
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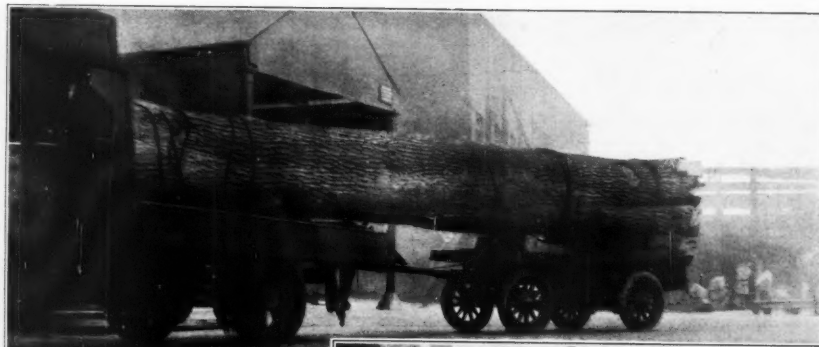
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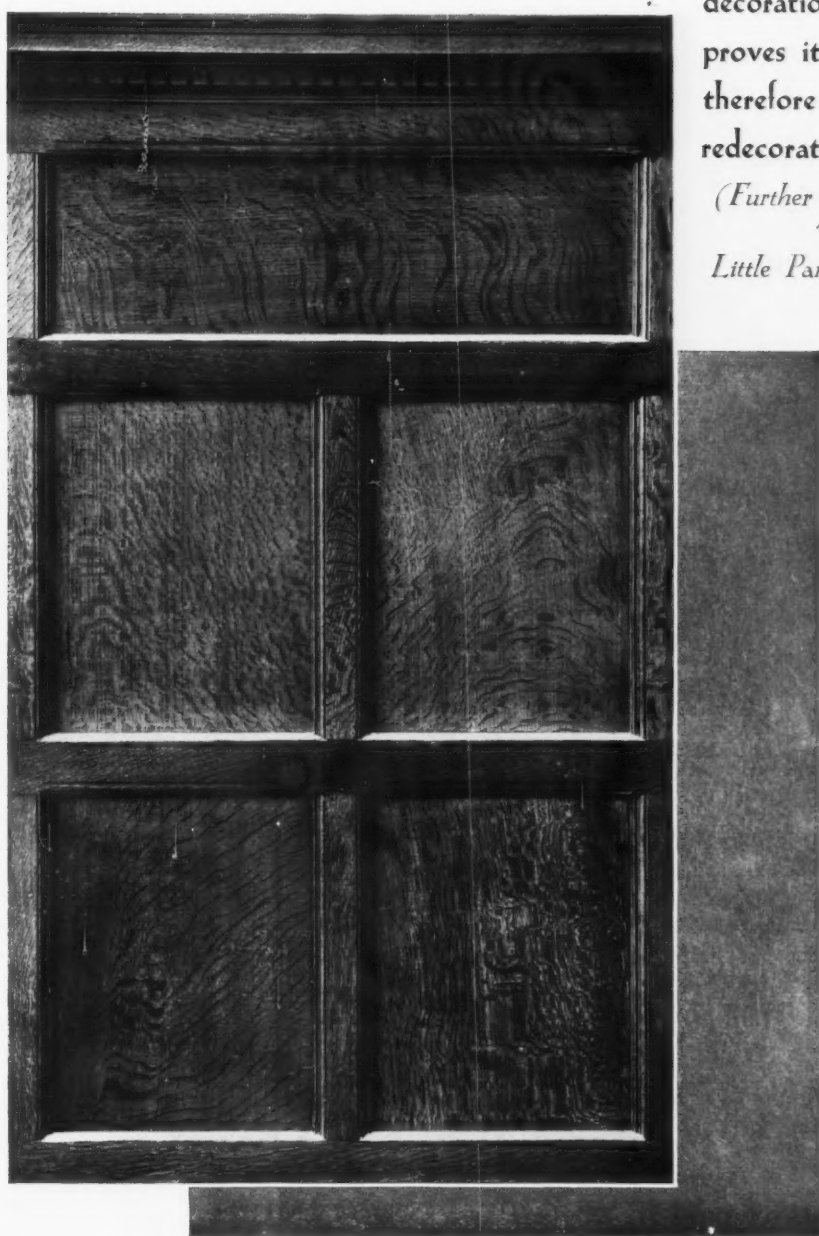
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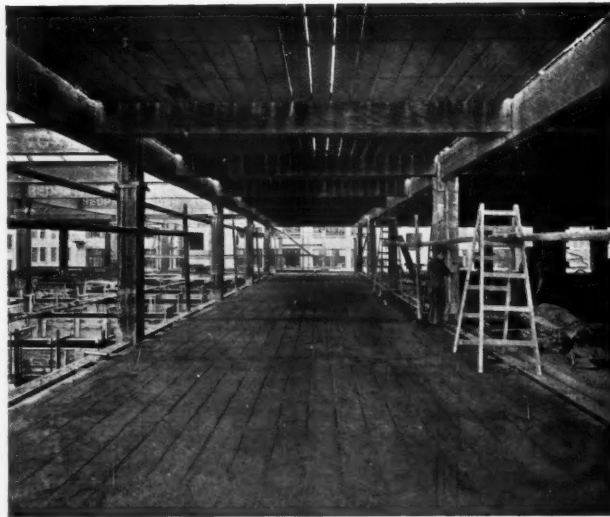
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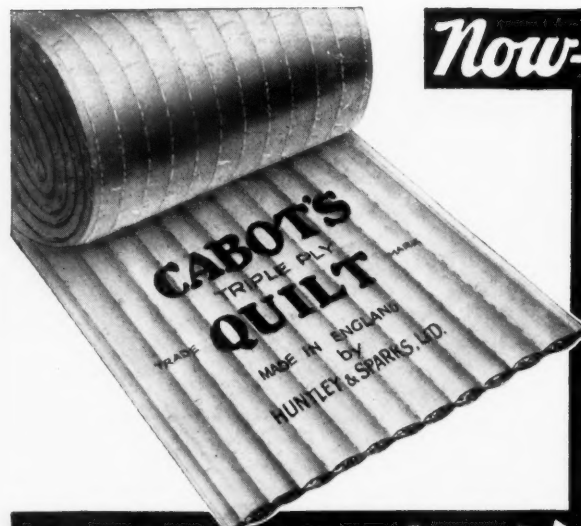
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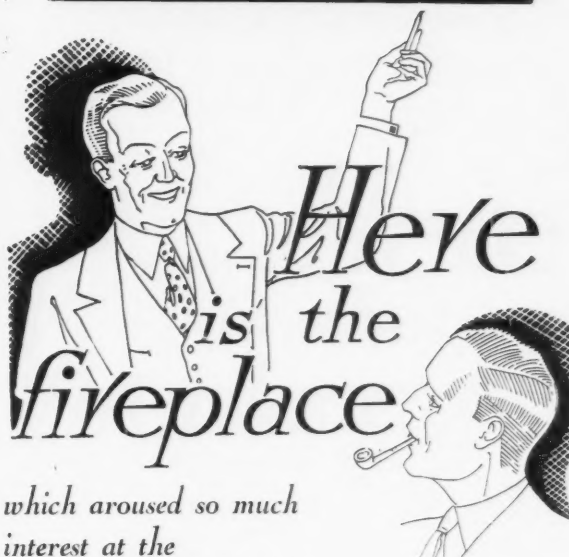
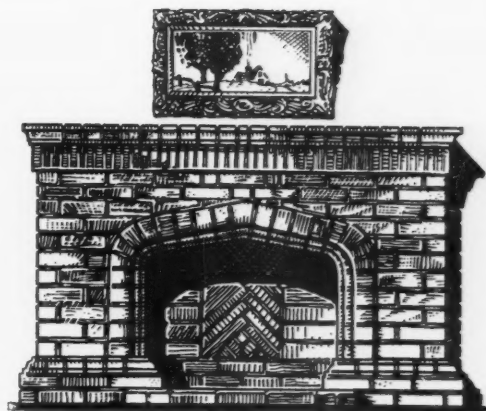
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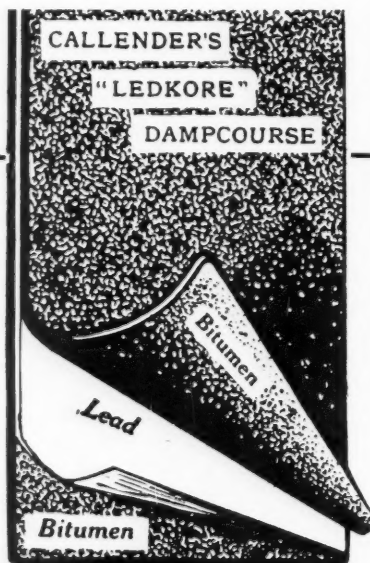
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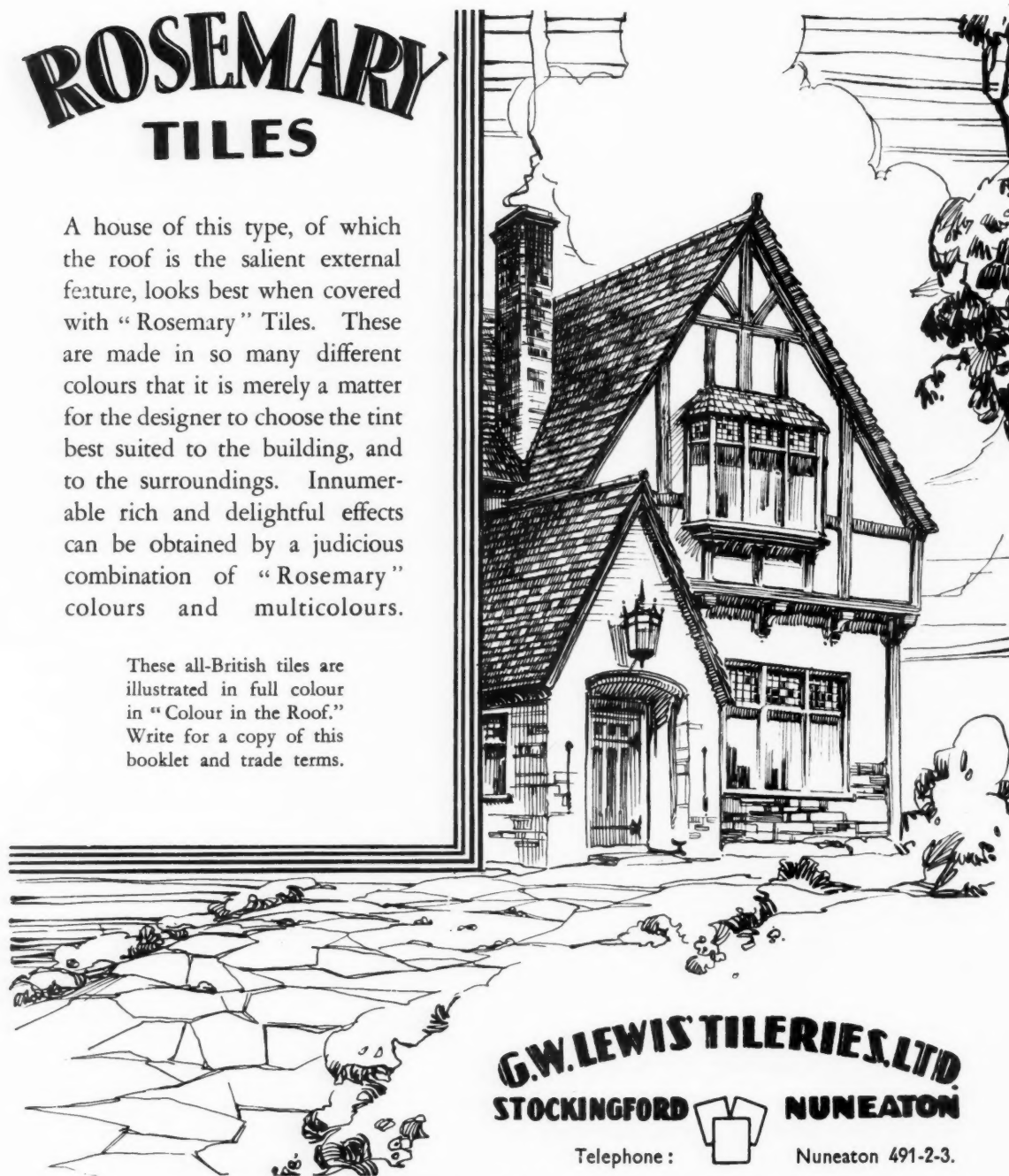
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MODERN architecture cannot be judged upon old theories, but upon its own bases of criticism. There is need today for the recognition of a change of outlook, for the clearing away of old dogma, and the encouragement of a deeper study of the principles upon which the beauty and fitness of the architecture of our own time depends. In the series of essays now collected together and published in book form, Mr. Newton discusses many of the problems which must be considered anew in the hope that his statement of personal views may lead others to think again.

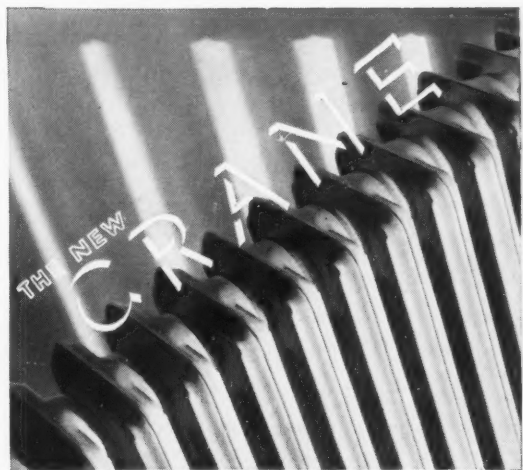
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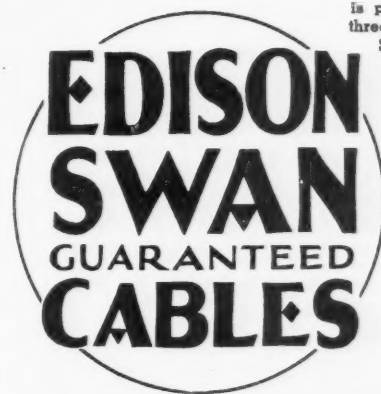
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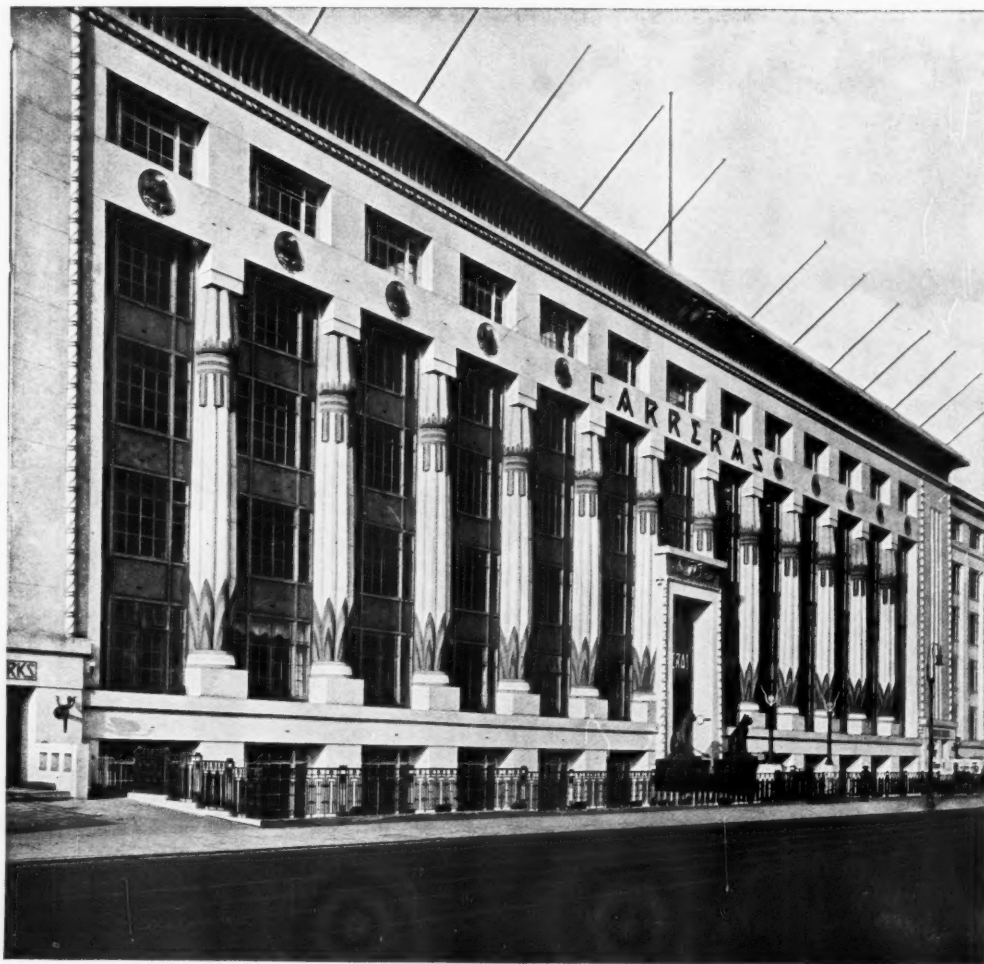


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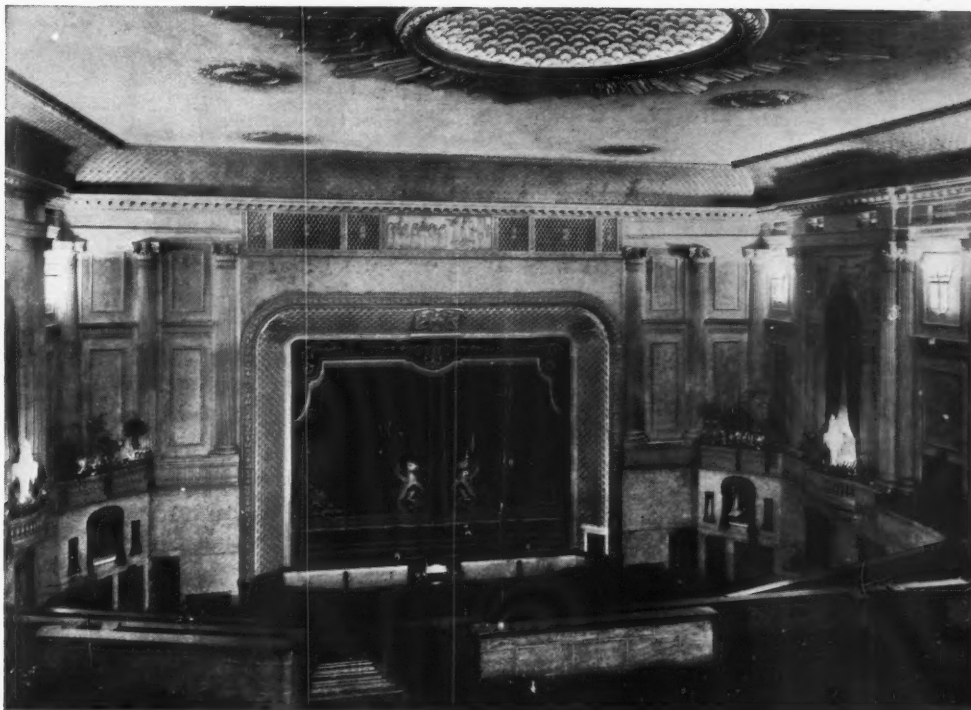
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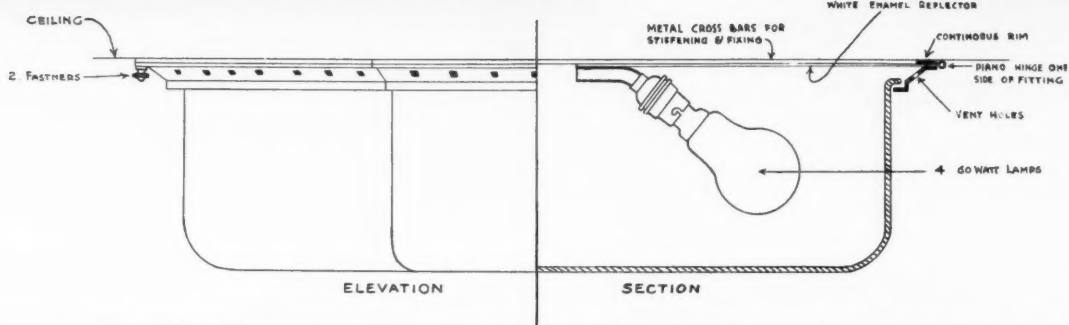
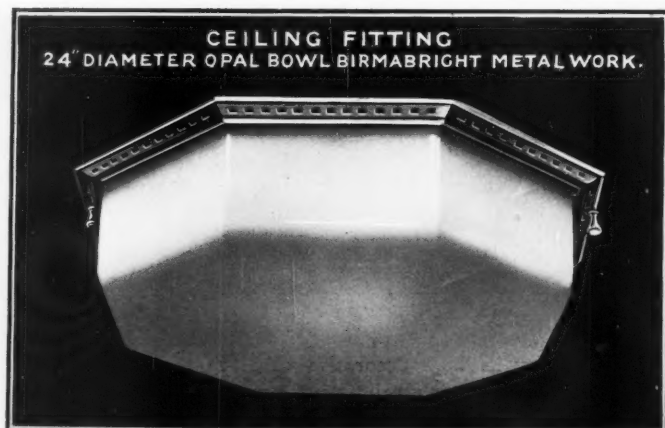
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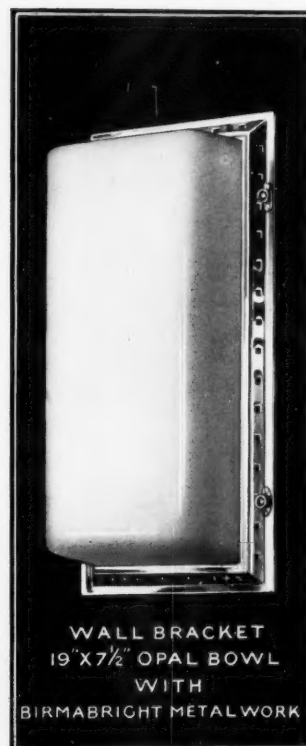


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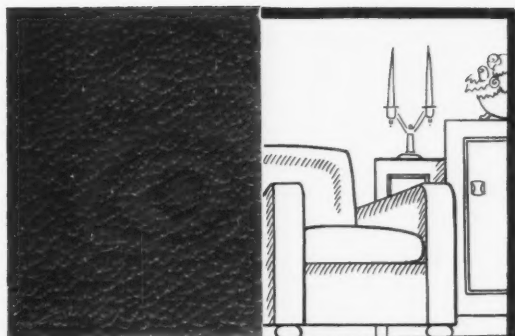
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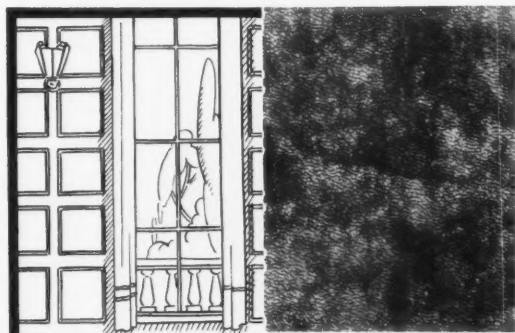
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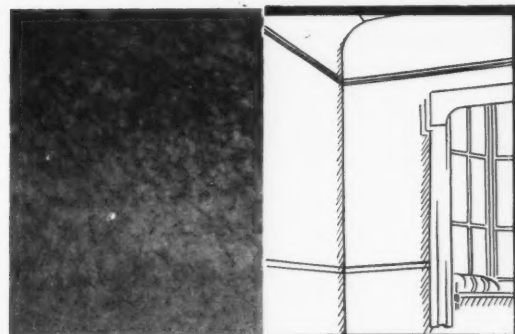
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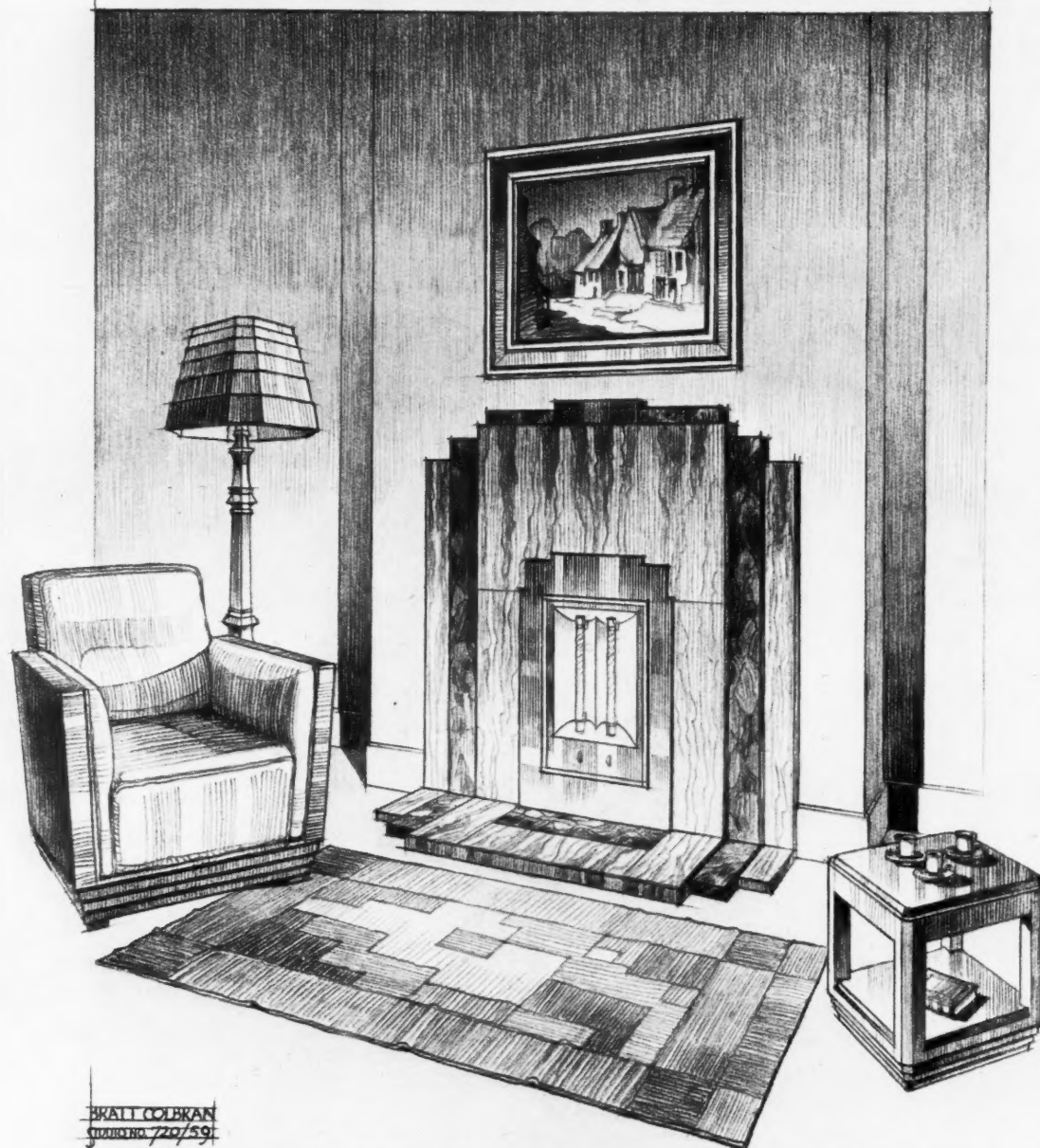
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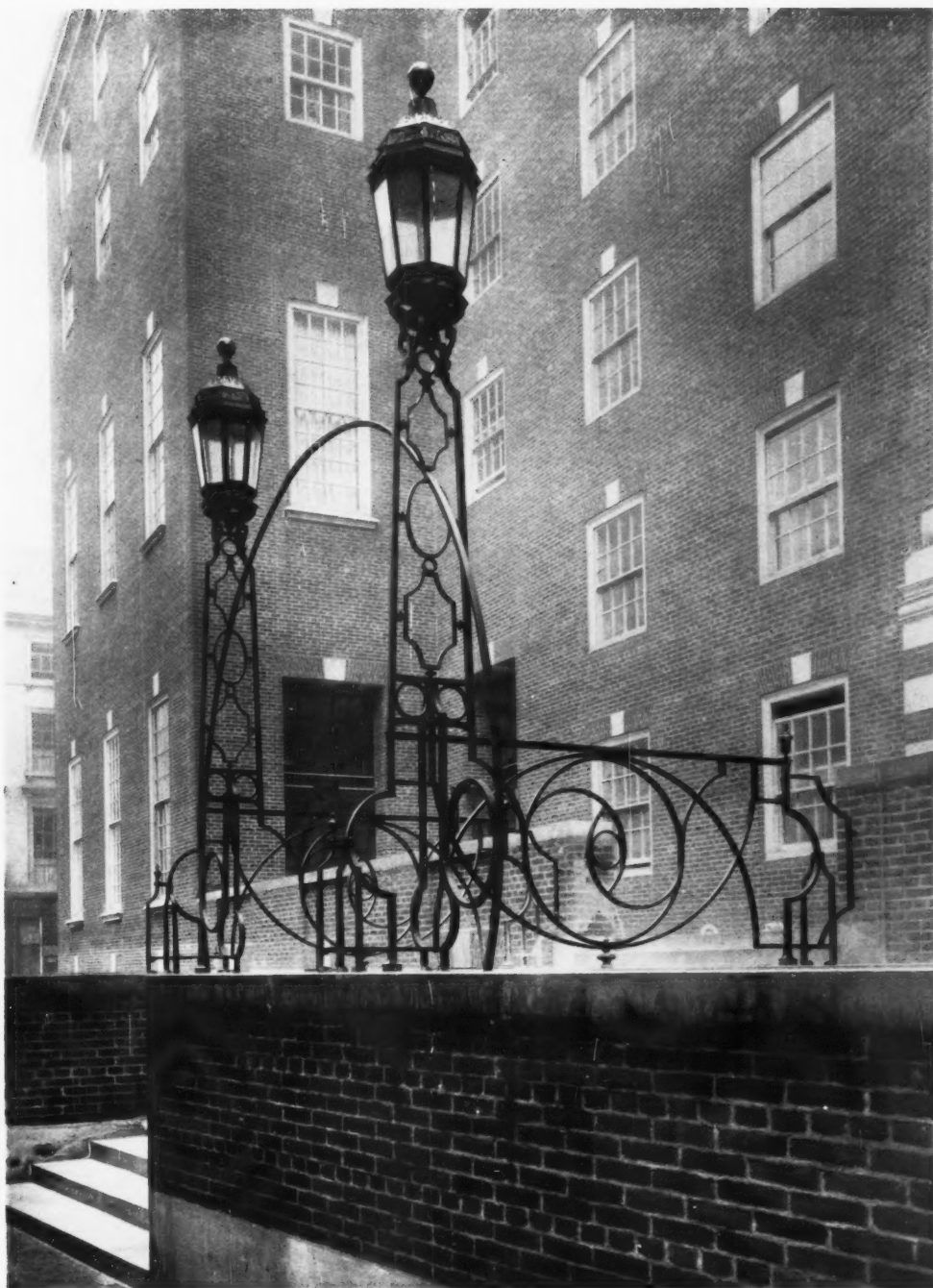
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**1901** Royal Naval Barracks, Chatham, Completed.

**1907** H.M. King Edward VII opened the Central Criminal Court, Newgate.

**1910** New Era in Building.  
General Post Office constructed in Ferro-concrete.

**1928** Royal Tweed Bridge, Berwick-upon-Tweed,  
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**1932** Bank of England, in progress.

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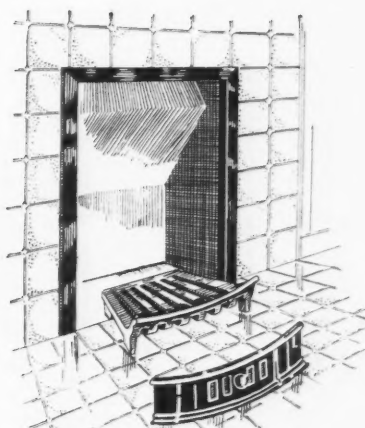
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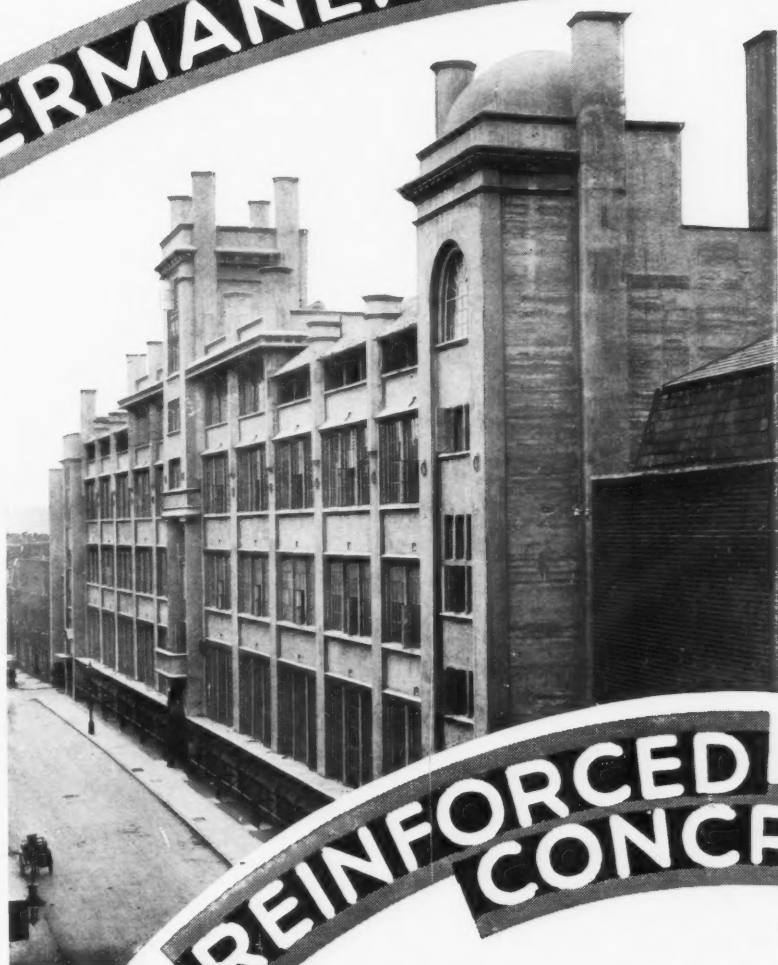
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THE arcaded court—of which the charming central feature is here shown—provides shelter from the boisterous South-Westerly winds that sweep in from the open sea. The extremely exposed position of the site demanded that the utmost precaution should be taken to ensure the weathertightness of the walls, which are built solid, with concrete blocks, and this object has been achieved by a two-coat stucco rendering of sand and cement made impervious by the addition of 'PUDLO' Brand waterproofing powder. Ask for a copy of the Stucco Specification and the Handbook of Cement Waterproofing.

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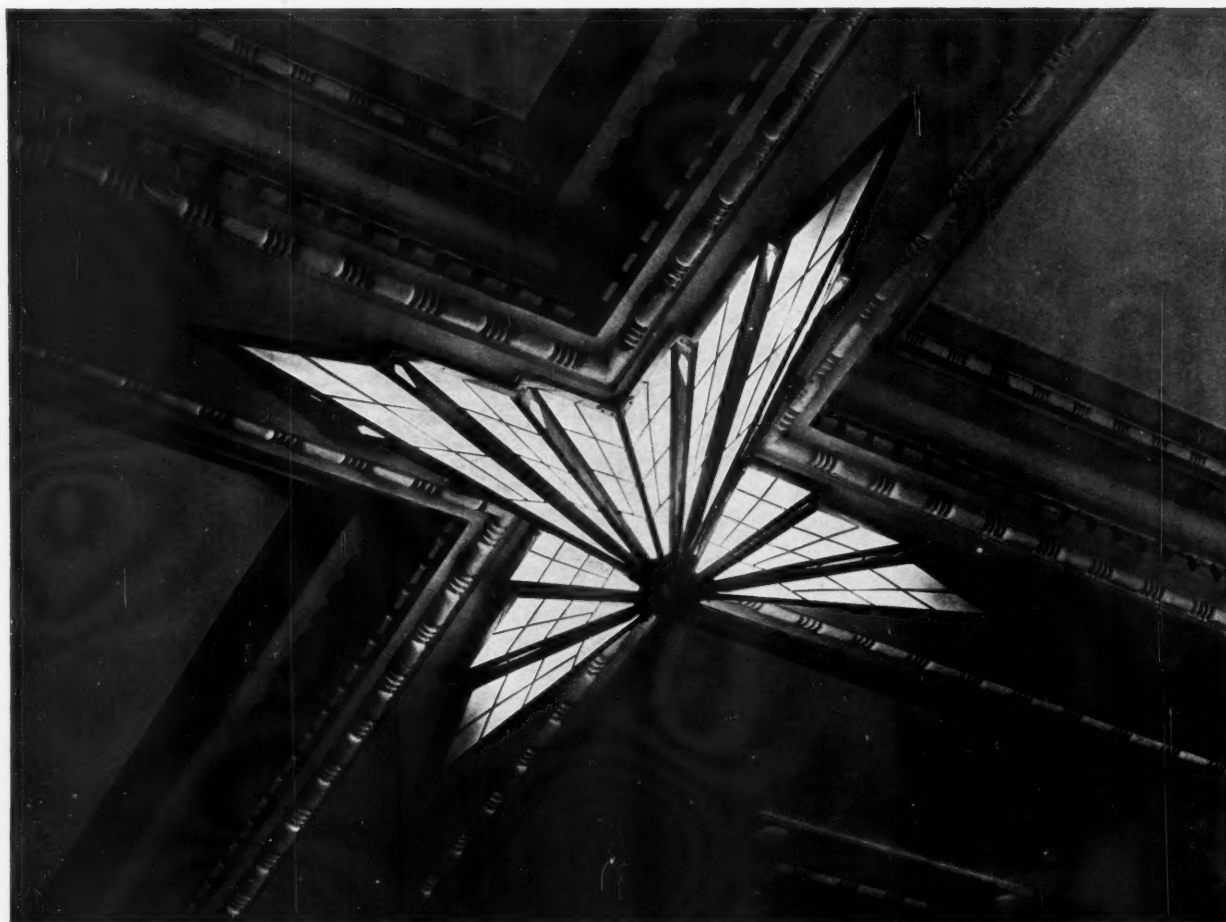
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# A NEW MAGAZINE

The Design and Industries Association have produced the first number of their journal. It is a welcome addition to architectural journalism. As a motto the magazine has taken a quotation from the writings of Professor Lethaby: "Design is too often thought of as an inexplicable mystery, and it is difficult to get it understood that design does not necessarily mean a pattern drawn on paper, nor does it involve some strange originality; but it should be just the appropriate shaping and finish for the thing required." Lethaby's dictum is well illustrated in this first number which deals with the equipment of the office and is full of photographs with office interiors which are a change from the usual mahogany and bevelled glass. The lay-out and typography, including the advertisements, are harmonious and intelligent. This journal should set an example to those of other associations whose type reminds one of a parish magazine and whose illustrations gain nothing by uninspired lay-out. The journal is called *Design in Industry*, it costs sixpence, and the specialist editor of the current number is Mr. E. Maxwell Fry.

# THE PROFITS

of the Architectural Association School Pantomime have been distributed in the following manner:—

Architects' Benevolent Fund, £14 17s. 5d.

Architects' Unemployment Fund, £15.

# QUEEN ANNE

The following advertisement appeared in a recent issue of *The Times*:—

QUEEN ANNE HOUSE (1650) . . . FOR SALE.

It is interesting to see that Queen Anne's style not only marches forwards but backwards.

# CHURCH NEWS

The following extract is from a recent London daily paper:—

ST. JAMES'S STREET, Thursday.

The Rev. Canon Savage, Rector of St. Bartholomew the Great, sat for the portrait of Rahere, the founder, receiving the charter from Henry I, in the panel which Mr. Frank Beresford has painted for the organ screen.

It is one of eight panels, four of which will go on each side of the pulpit, depicting scenes from the life of Rahere.

There is a statue of the founder in the church, and Mr. Beresford saw in the features a likeness to the present rector.

He conceived the idea of putting in portraits of other people who have helped with the restoration and preservation of the church.

Behind Rahere is Mr. Maurice Webb, the architect, son of St. Aston Webb; and Mr. Dove, the builder.

THE RURAL AND THE INDUSTRIAL—the quiet village and the garage and the telegraph pole certainly cannot blend, nor ever will.



But the Industrial is not improved in its beauty by PRIVATE ENTERPRISE as in this café at Bournemouth and, although—



there may not be anything distinguished in this municipal café, which faces the one above, it does at least show that, as a result of self-effacing PUBLIC ENTERPRISE and quiet efficiency, a new beauty may be born from industrialisation.



# Notes on the Shakespeare Memorial Theatre

**C**RITICISM evoked by the new theatre is levelled mainly at the severity of the architectural treatment. This attitude seems to indicate that the critics had in mind the fuss and nonsense that have for so long gone hand in hand with theatre design, and are now to the public mind inseparable from it.

The design of the theatre as an instrument, stage engineering, and equipment generally have, on the other hand, been considered seriously for many years, and at Stratford the most recent developments are combined to produce the almost perfect machine. I feel that the criticism has been misdirected, and that the building is only vulnerable on æsthetic grounds, inasmuch as the treatment is, if anything, too fussy; that it is neither quite as straightforward as the general conception nor as modern as the mechanical equipment.

**I**N the stage area, which is probably the most elaborate in the world, are incorporated a number of ingenious devices which, combined, provide speed and ease in scene-changing and the basis for all manner of stage effects. The two rolling stages and stage lifts enable no less than three complete scenes to be set in advance, and a change of scene to take place in about 25 seconds.

The proscenium opening is 30 ft. wide, and immediately behind it is the stage cellar, 33 ft. wide, 15 ft. across, and 29 ft. deep, and in this are arranged two stage lifts, or bridges, carried on lattice girders, the front one 9 ft. wide and the other 6 ft. wide, each running the full 33 ft. of the cellar.

These lifts, when both at normal stage level, occupy the whole of the acting area, and they can be raised or lowered in unison or independently, at the same level, or at varying levels within the limits of travel at speeds of 12 ft. or 24 ft. per minute.

The few stage lifts installed in Continental theatres have been operated by jacks, but at Stratford each is suspended and counterweighted, and the mechanism is controlled by two 12 h.p. electric motors.

\* \* \*

The two full-width rolling stages, which can only come into position when the lifts are lowered, roll sideways into recesses which flank the proscenium until they are opposite the scene docks. In order to save space, and because the extreme end of each rolling stage serves only as a covering flap, and no scenery is set upon it, the end is hinged in order that a 10-ft. length may run up a ramp where it

remains in a vertical position until the stage is required in the acting area.

The stages roll on rails which are mounted on wooden sleepers to prevent noise in movement, and are operated by wire ropes controlled by electric winches in the stage well.

\* \* \*

The cyclorama, which is built with a plastered steel framework, weighs 22 tons and runs forward on rails, from which it is suspended, for a distance of 20 ft. Its sides are in the form of hinged flaps in

order that it shall not project too far on to the stage when not in use. The cyclorama carries its own lighting equipment, which is installed along the top edge and fed by a flexible cable.

By means of a standard two-speed electric act drop control the curtain can be made to descend in either four or twenty seconds.

\* \* \*

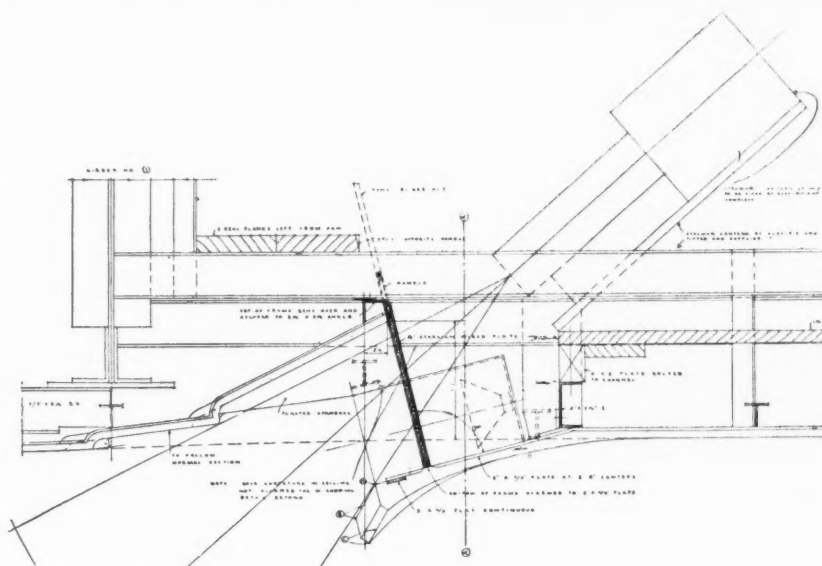
The stage lighting equipment includes a huge switchboard with special cyclorama illumination, and a motor-driven dimmer-bank for auditorium colour lighting.

The switchboard and dimmer regulator is so arranged that the scheme of lighting demanded by the producer, however complicated, can be produced with minimum effort by means of a system of intercommunications and cross-controls; 120 switches are provided, and in all cases protective fuses are carried on the main board, all circuits returning individually to this centre of control.

Individual and master-dimming controls are provided and pilot lighting behind each dimmer handle enables the operator to follow his "dimming" without necessarily seeing the actual lighting.

The footlight is portable and may be placed in any desired position on the stage or fore-stage.

There are three battens, the first of which is placed directly behind the proscenium arch and is equipped with twelve 500-watt floods and five 1,000-watt spotting lanterns. Nos. 2 and 3 are of magazine type, divided into four colour circuits and each, together with the footlights, is subdivided on the stage-board so that either the centre or ends on each colour may be used. On each side of the proscenium wall, at "perch" level, three 1,000-watt spots and one 20-ampere shutter arc spotlight are installed.



1. Section through the rearmost LIGHTING SLOT in the auditorium ceiling showing, at low level, reflectors for auditorium illumination (see Figs. 3 and 4), and at high level one of the four spot lanterns which illuminate the fore-stage.

QUESTIONNAIRE  
MARBLE DECORATION

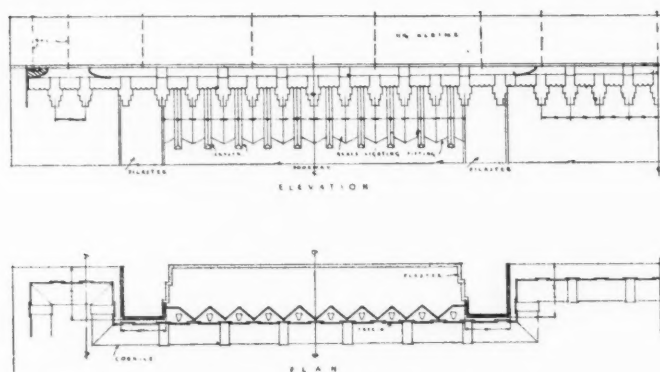
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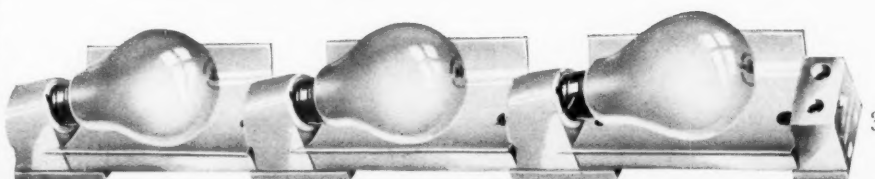
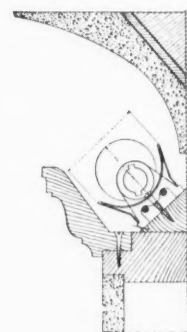
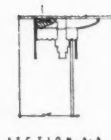


2. ELECTRIC LIGHT FITTINGS above the doorways in the entrance foyer in crystal and sand blasted glass.

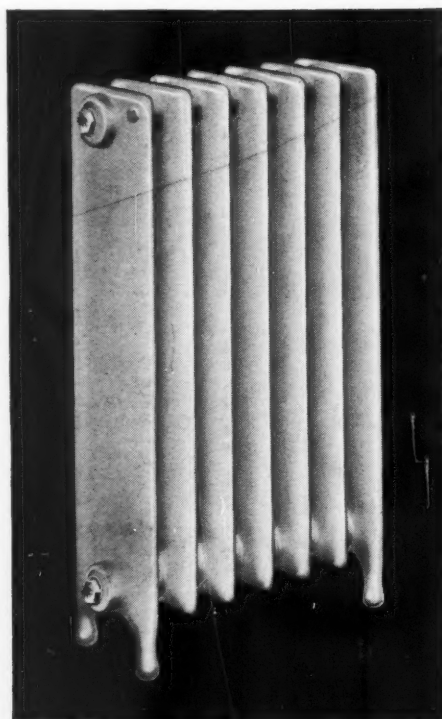
Immediately above the proscenium arch is a special chamber with twelve apertures through which four-colour lighting is projected downwards on to the upper part of the fore-stage. There is also a minor circuit for illuminating the tableau curtains. In the front of the circle are concealed eight 1,000-watt spot lanterns, and these, together with four spot lanterns concealed in the rearmost lighting slot in the auditorium ceiling, illuminate the whole of the fore-stage and acting area.

All the decorative lighting in the auditorium can be controlled from the stage switchboard by means of a push-button, which operates a specially designed motor-driven dimmer installed in a small room at the back of the circle.

Most of the auditorium lighting is concealed, and no bare lamps are visible in any of the rooms to which the public have access. Where glass is not used as a diffusing medium, cornice strip lighting is



3 and 4. UNIT HOLDERS with lamps at 6 in. centres are employed for auditorium lighting and are concealed in slots which run across the ceiling (see Fig 1). Reproduced by the courtesy of The Edison Swan Electric Company.



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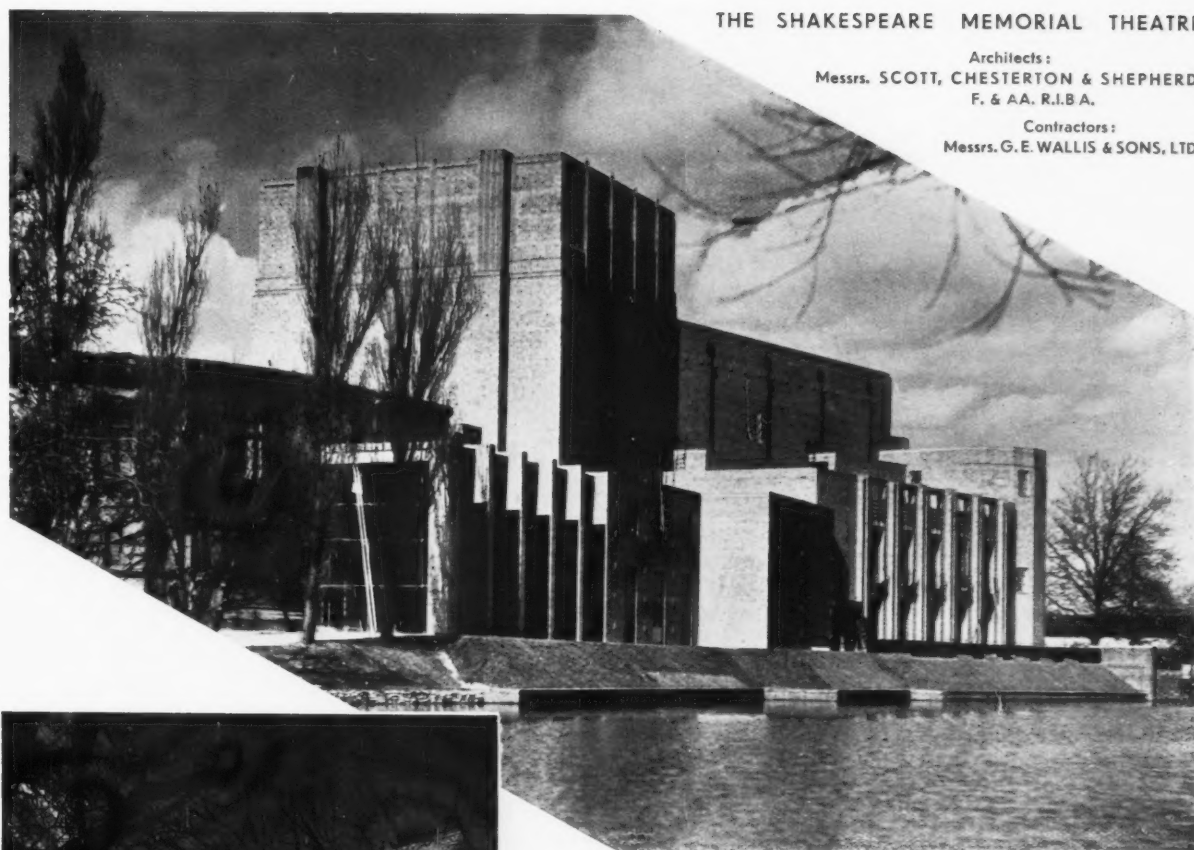
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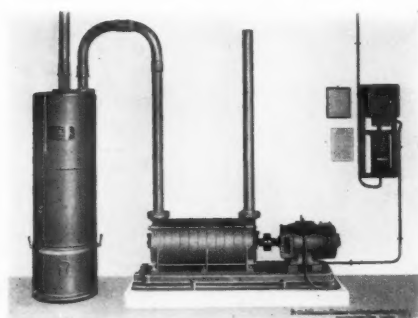


A.21

9 in., or 12 in. intervals, in which an ordinary bulb type lamp is inserted. The units are mounted on copper bus bars of the required length, thus avoiding separate wiring of units and ensuring greater speed in installation. The lamps at the Stratford Theatre are at 6-in. centres, and thus eight hundred are employed in the 400 ft. of "cornice" lighting.

\* \* \*

The vacuum-cleaning plant installed in a small room to the right of the entrance foyer is a simple and efficient unit of sufficient capacity to allow any two cleaning points to work simultaneously. Thirty hose-connection points are provided, and this extremely generous



5. THE VACUUM CLEANING PLANT. On the left is the filter, beneath which is a removable dustbin.

distribution enables the whole of the floor area of the theatre, refreshment rooms, rehearsal rooms, foyers and corridors to be reached by 40-ft. lengths of hose. Pipes are buried in the concrete and rise through the floors to plug-in points. The dust pipe at the top of the filter chamber is continued downwards through the cylinder to discharge over a removable dustbin, and filter bags in the cylinder prevent particles of dirt from escaping with the exhausted air.

\* \* \*

The heating and ventilation of the theatre was carried out in accordance with the regulations of the London County Council, just as though it were under that body's jurisdiction.

The total supply of fresh air is 1,150,000 cu. ft. per hour, or 1,000 cu. ft. per person per hour.

Fresh air is drawn from ground level through a pre-heater, water-spray washer, and secondary heater, to the main fan at basement level. From this point there is a system of duct work through which the air passes before being introduced, principally at ceiling level, and to a lesser extent over doorways on the auditorium floor level. Extraction from the auditorium is through gratings in the step risers in all parts.

The main extraction fan is placed alongside the main plenum fan in the basement, and exhausted air is either

blown out of the building through a vertical shaft leading to the roof, or recirculated through the heaters, washers, and inlet fan.

When the theatre is empty rapid heating can be effected with economy by recirculating the extracted air. The amount of air introduced exceeds the amount extracted, and the auditorium is always under a slight pressure which prevents incoming draughts from doorways.

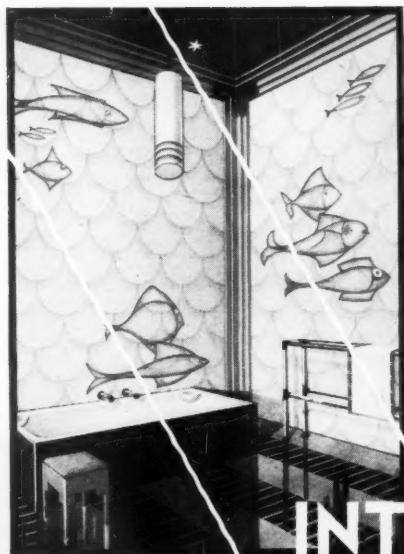
A separate fan is provided at roof level for extraction from the stage. In the roof, immediately above the proscenium, is an emergency fan operated by a switch on the safety curtain, or by hand controls in convenient positions at the rear of the auditorium. When the safety curtain is lowered the normal extraction is put out of action, and air is drawn only from a point immediately above the proscenium opening.

Separate systems of extract ventilation are provided for the refreshment rooms, dressing rooms, rehearsal rooms, staff rooms, etc.

\* \* \*

The building is heated by a panel radiant heating system. Panels consisting of steel pipe coils are cast in the soffits of ceilings, and covered with plaster, and the circulating mains to and from these panels are chased in the walls, so the system is entirely invisible. Ordinary radiators and pipe coils are installed in the property rooms and at the rear of the stage.

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In the boiler-house are three boilers, fired by automatic oil burners. A cast-iron sectional boiler serves the air-heater batteries, a similar boiler the panel heating system, and a wrought-iron Oilex boiler the hot-water supply.

Hot-water supply circulation operates by gravity, but the circulations for air-heater batteries and panel system are provided with pumps which embody an automatic gravity by-pass in case of breakdown.

\* \* \*

As a protection from fire the theatre is equipped with automatic sprinklers, fire hydrants, and chemical fire extinguishers. The sprinkler installation is fed by a 7-in. town water main, and consists of a set of 6-in. valves, on the "wet" system, which control 370 non-corrosive sprinklers of the quartzoid bulb type. The sprinklers are installed in positions likely to be first affected by an outbreak of fire, under and over stage, in orchestra pit, director's office block, dressing rooms, scene docks, property room, carpenter's room, rehearsal room, passages and staircases, and so on.

Nine hydrants are distributed: six at the front of the house, two on the stage, and one in the basement. The valves on this service have 2½-in. oblique outlets, and instantaneous hose couplings, to which are wired 20-yard lengths of hose.

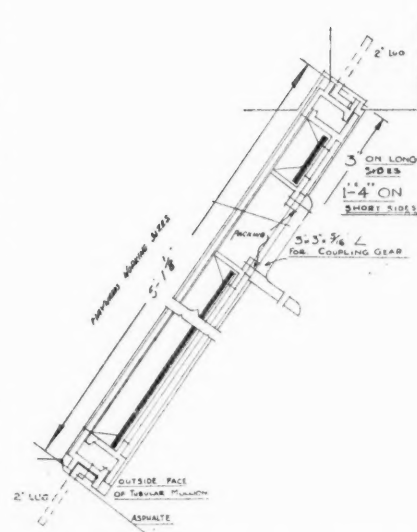
Twenty-seven chemical fire extinguishers, each of two gallons capacity, are

distributed throughout the theatre in such a manner that they are easily accessible in the event of a minor outbreak of fire.

The safety curtain has a frame 33 ft. wide by 27 ft. 6 in. high, constructed of steel sections, with horizontal, vertical and diagonal stays. Each side is adapted to receive a wire-woven asbestos sheet, and asbestos pads are fitted at top and bottom. The curtain runs in steel guides fixed to the proscenium wall, and is connected to its balance weights by steel wire ropes.

\* \* \*

On the flat roof immediately above the stage and, consequently, at the highest part of the building, is a collapsible lantern light which, being 52 ft. long and 22 ft. wide, is probably the largest in the country. The sides slope outwards, and a heavy angle on the outer face near the top renders them self-opening. The various sections are hung at the bottom to open outwards, and are operated by special gearing fitted with a fusible link at grid level, which breaks at a temperature of 160° F. As a precaution a wire hawser, from the winch that operates the opening lights, has an intermediate length of rope, and near this hangs a fireman's axe with which, in the event of a stage fire, any member of the staff or fire brigade may cut the rope and so immediately release all the lights which, falling outwards, would induce a draught,

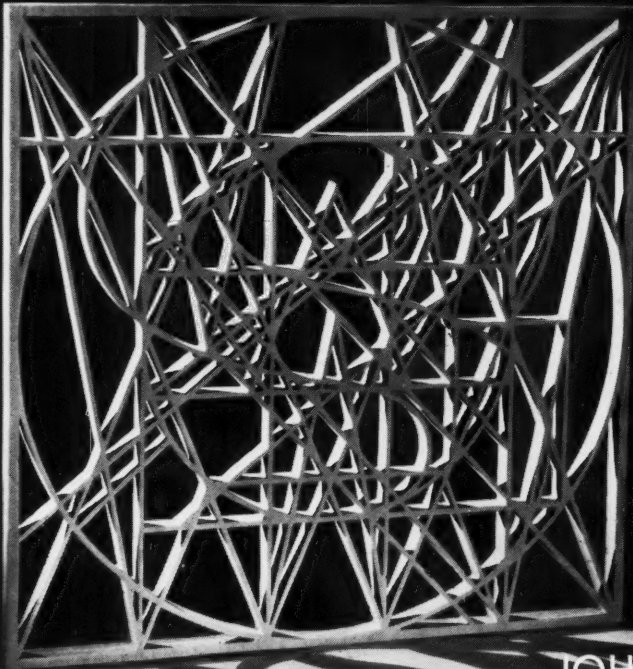


6. Section through one of the outward sloping sides of the collapsible "HAYSTACK" LANTERN.

and flames, instead of spreading, would be drawn through the roof.

\* \* \*

The walls and ceiling of the auditorium are uninterrupted by disturbing projections or breaks in colour, and are treated in such a manner that the eyes of the audience are drawn towards the stage. The walls are finished in a mottled blue



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and white which, under artificial lighting, appears as neutral grey, neither too cold nor too bright. In order to obtain this effect a special oil glaze with satin finish was applied over Nobel enamel paint undercoating, and the finished surface neither reflects the light nor absorbs it unduly. Enamel paint was also used on the walls and passages behind the gallery, and on the pillars supporting the dress circle. Dulex was chosen for outside painting. Metal windows are in lemon yellow, and gutters, pipes, etc., in grey.

Clear cellulose was applied to internal doors, and is particularly suitable for such work, as its surface is sufficiently hard to enable finger marks and other blemishes to be removed without damage to the surface.



7. CHAIRS IN THE DRESS CIRCLE with seats and arms in an upright position.

\* \* \*

The auditorium seating was designed in conjunction with Sir Herbert Austin. The chair seats contain no springs or hair, but are stuffed with aerated rubber, specially made for the job, and differing from ordinary sponge rubber, in that being completely aerated it does not induce perspiration.

For the first time, arms as well as seats are made to tip, and an unusually wide and free gangway results. Both arms of any one chair fall when the seat is lowered, but neither returns to an upright position until the seats on either side of it are also released.

Double swing doors to the auditorium are fitted with a new type of floor-spring, very ingenious in its locking action.

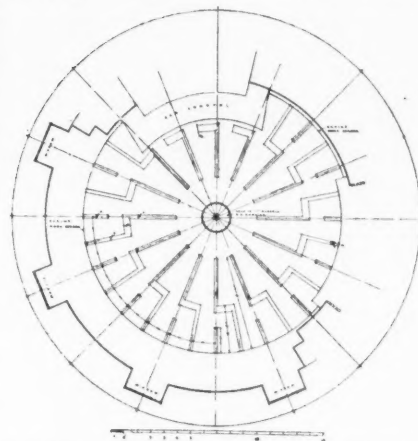
If, after being pushed, the door is released before having reached its full open position, the spring will cause it to swing back in the normal manner, but when it reaches 90 deg. and is flat against the jambs, it is locked by a cam action, which in order to close the door again must be released by a slight pull on the door handle.

\* \* \*

The super-structure rests upon foundations of concrete, reinforced with mild

steel bars, mild steel wire fabric, and grouped stirrups.

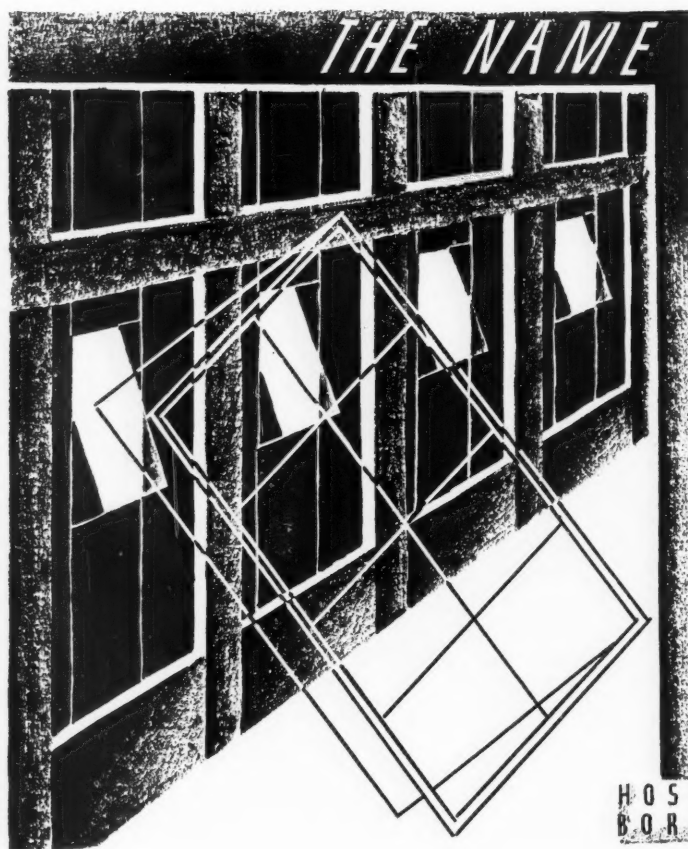
The whole of the floor area is below flood level, and it was essential that precautions should be taken in the foundation scheme to make the building watertight. Owing to the poor nature



8. THE FLOOR OF THE UPPER CIRCLE BAR is in two shades of cork

of the sub-soil it was necessary to carry the weight of the building down to the red marl 25 ft. below normal flood level.

The stage basement, boiler room, etc., are founded directly on the marl, and the 6-ft. thick stage raft, and 4-ft. reinforced concrete walls are designed to resist



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(3) During exposure to an artificial weathering process and to normal weathering out of doors, of the fifteen bituminous roofing felts which have been similarly tested, "Rok" 3-ply Roofing was found to be the only one which exhibited no signs of visible deterioration, apart from the normal changes in colour.

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9. REINFORCED CONCRETE FOUNDATION WORK in progress (July 1930). This illustration is reproduced by the courtesy of The British Reinforced Concrete Engineering Company.

a maximum pressure of 36 ft. head of water.

12 in. by 12 in. reinforced concrete piles are driven down into the marl to take the weight of the auditorium when there is no pressure from flood water, but should the river rise the dead weight of the auditorium floor is sufficient to counteract the resultant pressure.

Auditorium walls are carried on continuous pile caps, and the floors of foyer and general rooms, are carried on reinforced concrete beams which span between the caps. Under the whole of the basement and auditorium raft is a continuous layer of asphalt, which is continued up the walls to flood level. 9-in. brickwork was erected to receive the asphalt in the vertical walls, and between this and the sheet piling, which was driven all round the basement and allowed to remain, weak concrete was poured. Under the raft asphalt is laid on 4-in. reinforced concrete. Ventilating and heating ducts are accommodated in the rafts.

F. R. S. YORKE.

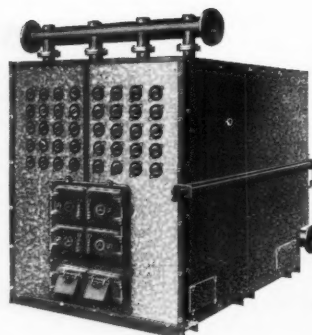
NOTE. A classified list of consultants, contractors, principal sub-contractors and suppliers of material for the Shakespeare Memorial Theatre is printed on page lxxxi.

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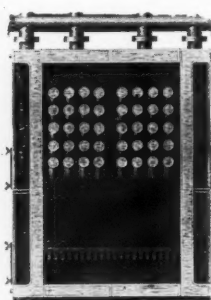
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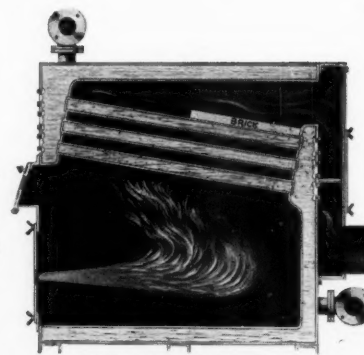
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## NOTES and ANNOUNCEMENTS.

We are informed that the British Thomson-Houston Co., Ltd., have secured large orders from His Majesty's Office of Works and the General Post Office for Mazda lamps. The War Office, also, has placed a twelve-months' contract with them for these lamps.

\* \* \*

A furniture exhibition of "new type" economy furniture is now open at Heal and Son's shop, 196 Tottenham Court Road, London, W. Its object is to demonstrate how, with a reduction in manufacturing costs, high-quality furniture of the Heal tradition may be offered at very moderate prices. The firm have just issued an illustrated catalogue dealing with the furniture shown at their exhibition. This catalogue is entitled "Nineteen Thirty-two and All That," and copies may be obtained on application to the firm.

\* \* \*

For some time past those engaged in the reinforced concrete industry have felt the need of an organized body to represent their interests. It has now been decided that an association, to be known as the Reinforced Concrete Association, shall be formed, and an influential committee, composed of directors of the principal reinforced concrete engineering

firms, is actively engaged in drawing up a constitution.

In order that the association may be in a position to speak with complete and unassailable authority upon all matters relating to reinforced concrete, it has been decided to embrace within its membership every interest concerned in the industry—engineers, contractors, manufacturers of pre-cast reinforced concrete units, manufacturers of plant and producers of all the materials that go to the fabrication of a reinforced concrete structure.

The association will have one purpose only—to promote and develop the use of reinforced concrete—and its constitution is being carefully drafted so as to enable it to do everything that may tend towards that end, while rigidly excluding every other consideration. It is, for example, taking powers to combat the factors which militate against the full economical use of the material, but it is especially precluded from concerning itself in any way with the business activities of its members, and such matters as are dealt with by existing professional institutions and trade organizations will form no part of its agenda.

Mr. R. V. Chate, A.M.Inst.C.E., is acting as secretary, and communications may be addressed to him at 20 Dartmouth Street, S.W.1.

\* \* \*

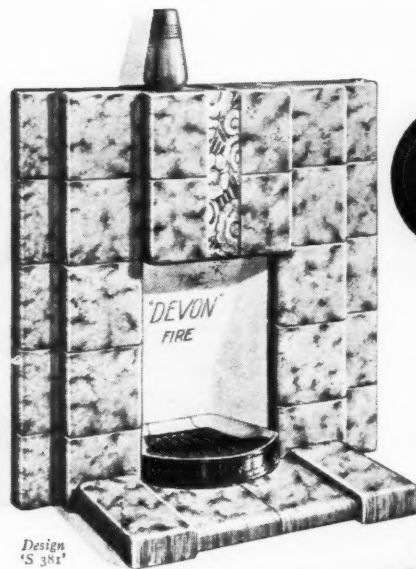
A competition open to persons of any nationality is to be held by the International Aluminium Bureau with the object of encouraging the development

of the aluminium industry. Three prizes of not less than 2,000 Swiss francs each will be awarded, and they are offered for the best suggestions dealing with the construction of new apparatus, or with improved applications of the metal or its alloys, or with improvements in manipulation, with the object of developing the uses of these metals. The International Aluminium Bureau being a department of the Alliance Aluminium Cie., whose head office is at Basle, Switzerland, competitors must agree to accept domicile there for the purpose of the competition. The opening date of the competition is July 1, 1932. All particulars can be obtained from the British Aluminium Co., Ltd., Adelaide House, King William Street, London, E.C.4.

\* \* \*

The India Rubber, Gutta Percha and Telegraph Works Co., Ltd. (The Silvertown Company), have recently secured the contract for the supplying and laying of rubber flooring at the new extension of the Phoenix Assurance Company's head office, London, E.C. They have also secured part contract for the supplying and laying of rubber flooring in the corridors at the new *Daily Express* building, Fleet Street. The Silvertown Company will be pleased to furnish all interested architects with samples and full particulars of their "Silvertown" Rubber Floors.

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[Photograph by Dell & Wainwright]

View taken in the Main Entrance of the new Head Office premises of  
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## THE SHAKESPEARE MEMORIAL THEATRE

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### Consultants

Structural Engineer : MR. B. L. HURST, M.Inst.C.E., M.I.Mech.E.

Acoustic Consultant : MR. HOPE BAGENAL, A.R.I.B.A.

Consulting Heating Engineer : MR. W. MACINTYRE.

Sculptor : MR. ERIC KENNINGTON.

Colour Decoration Consultant : MR. WALPOLE CHAMPNEYS.

Lighting Consultants : MESSRS. RIDGE & ALDRED.

Design of Mosaic Fountain and Door Furniture : MISS GERTRUDE HERMES.

Decoration of Fire Curtain : MR. VLADIMIR POLUNIN.

Decoration of Gallery Bar : MESSRS. MOLLO & EGAN.

Designer of Special Curtains : MR. J. ARMSTRONG.

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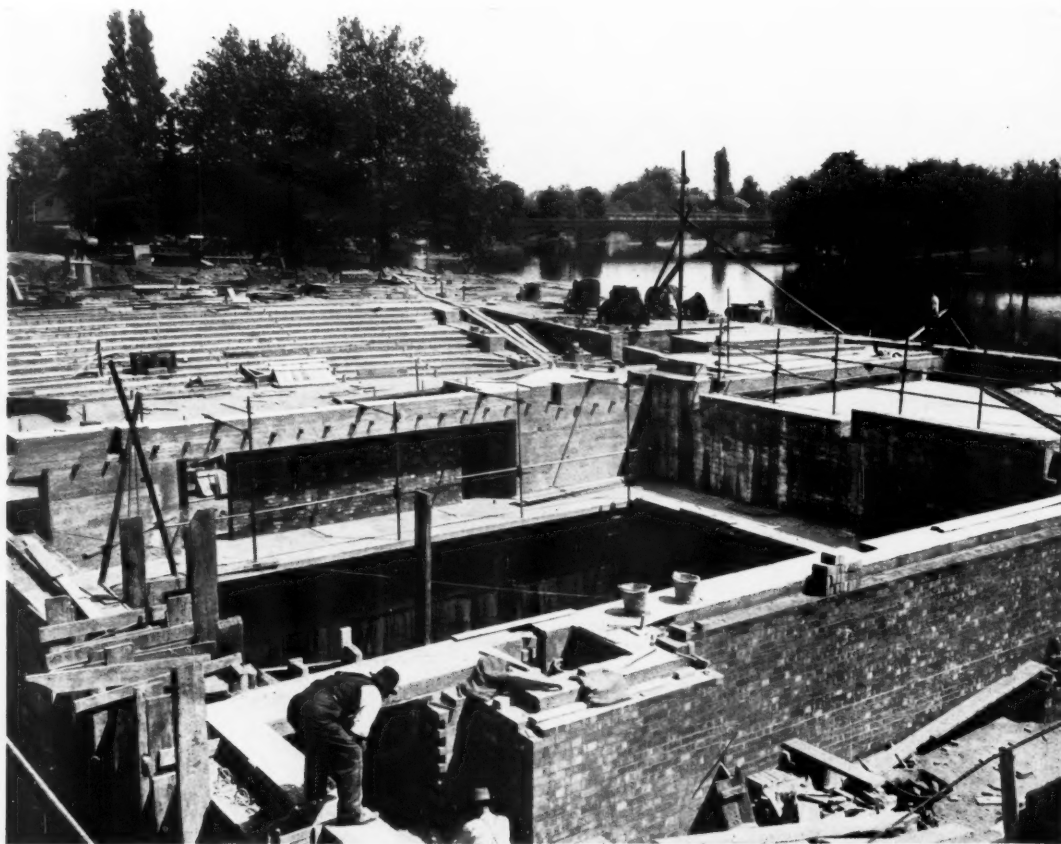
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Stratford-on-Avon

Architects: Messrs. Scott, Chesterton & Shepherd, F/A.A.R.I.B.A.



*Photograph reproduced by courtesy of the "Birmingham Post"*

*A Progress photograph of the Foundation work at the Theatre. When the photograph was taken, the water difficulties which hampered the construction of the foundations and stage pit had been overcome. In the foreground of the picture is the stage pit, and the top of the surrounding concrete wall marks the stage level. The tier of seating foundations is seen in the left background.*

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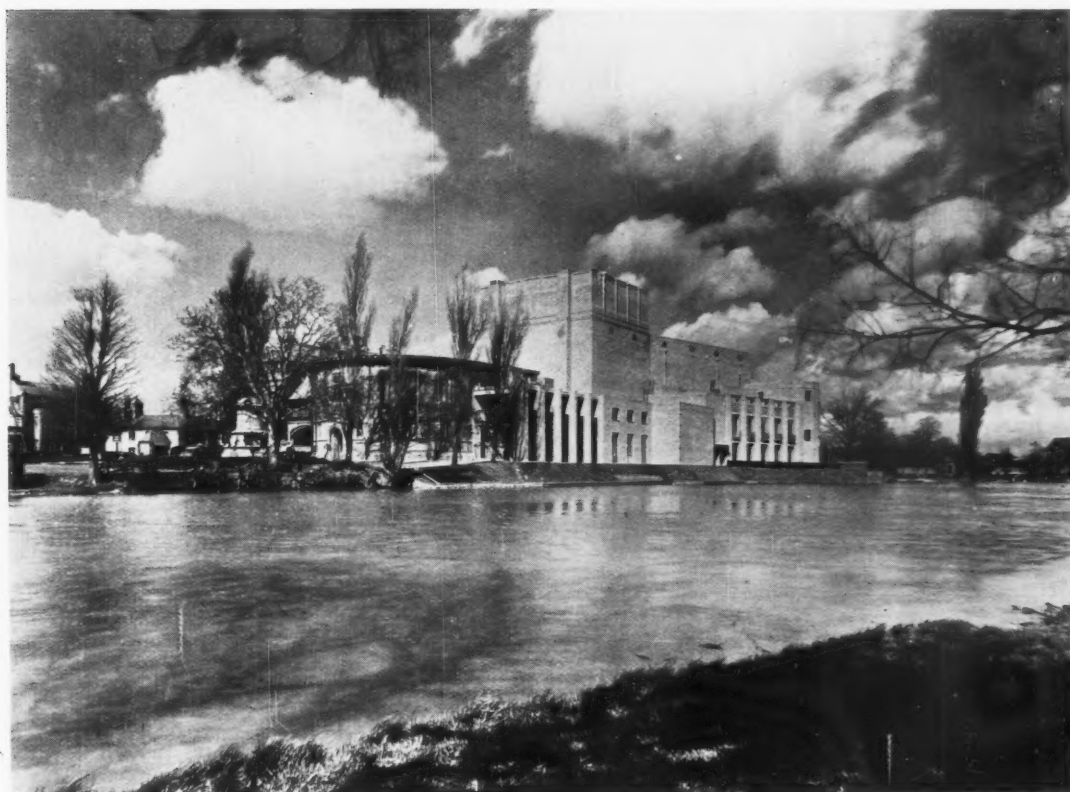
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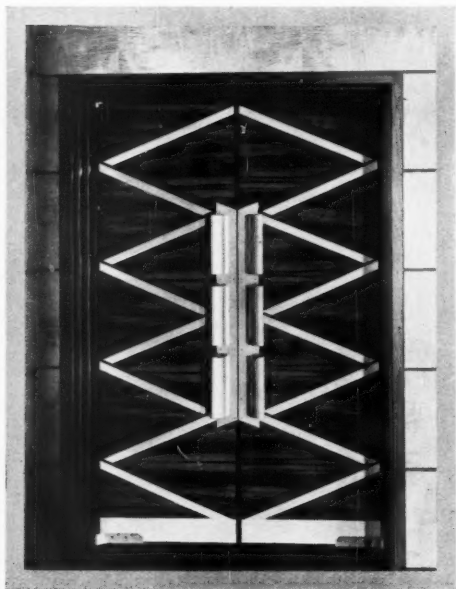
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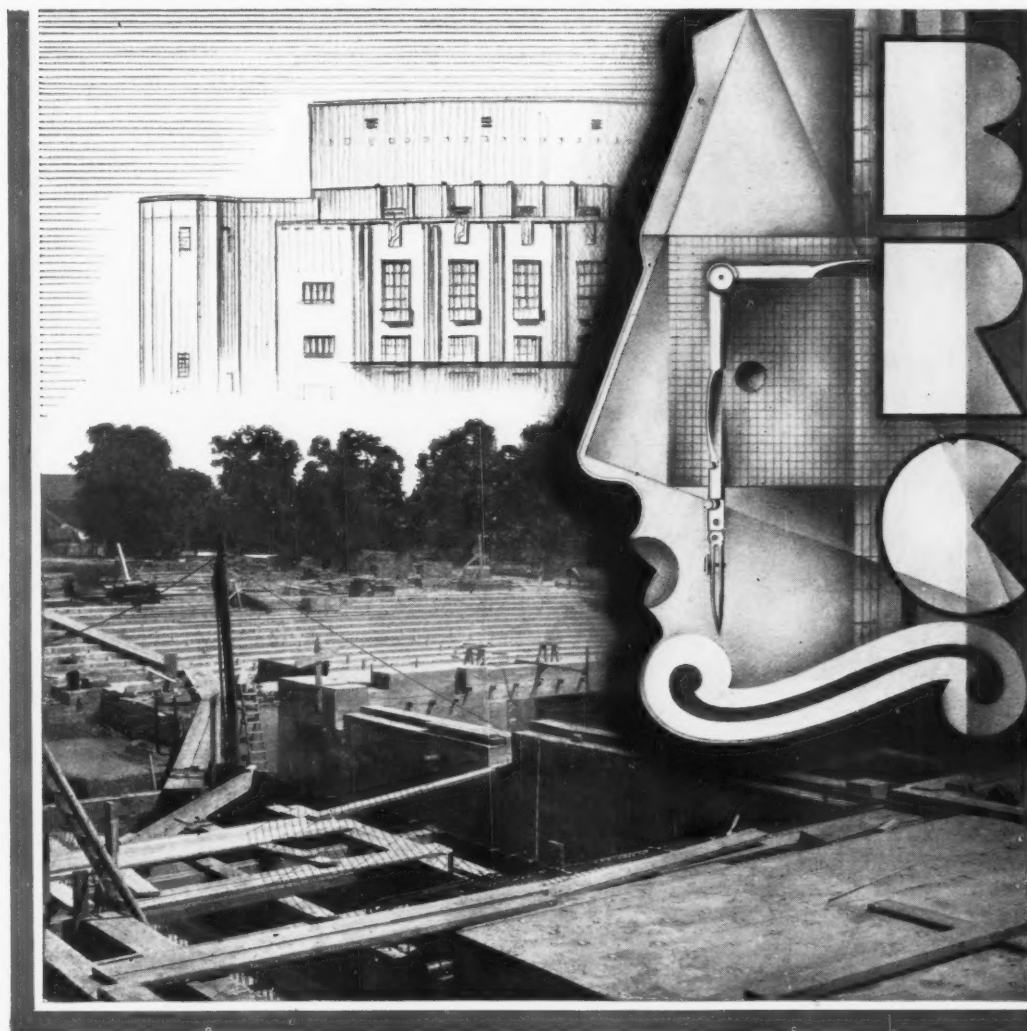
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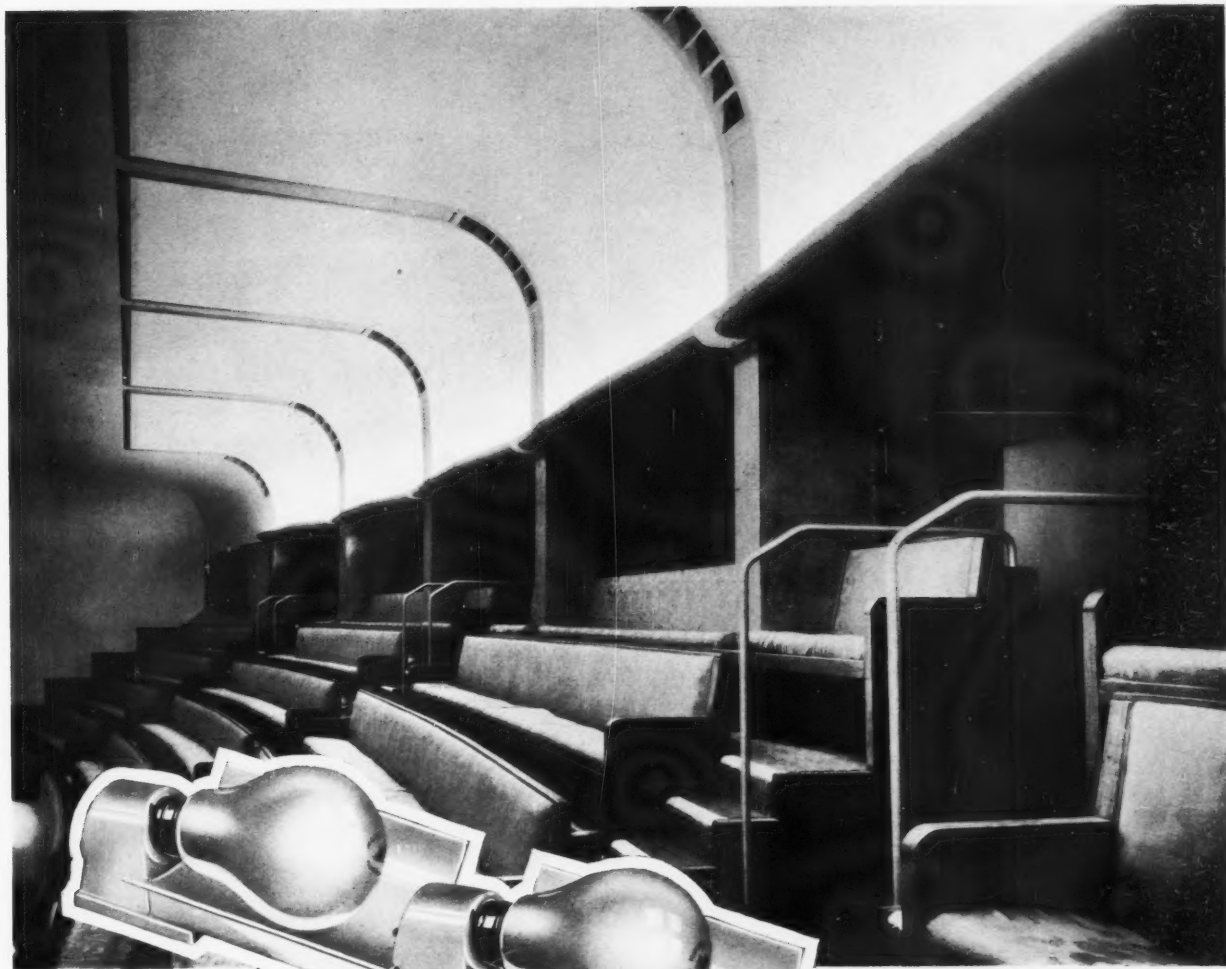
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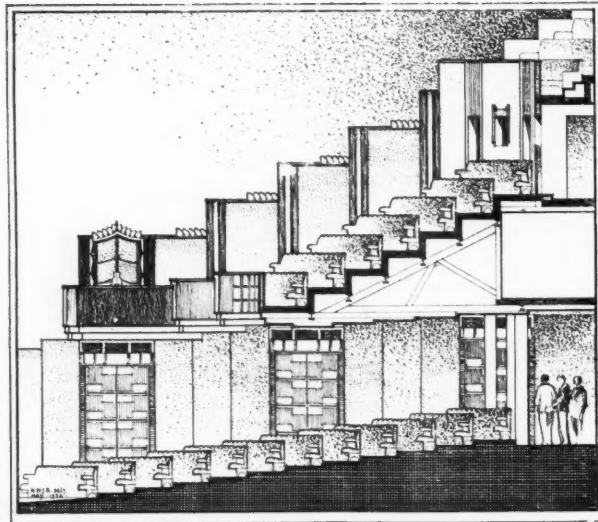
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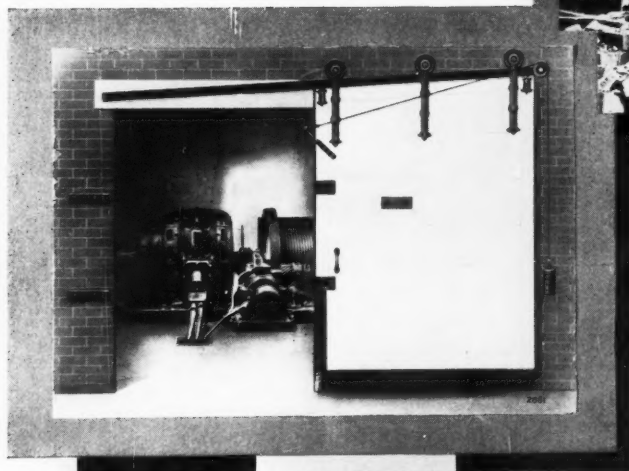
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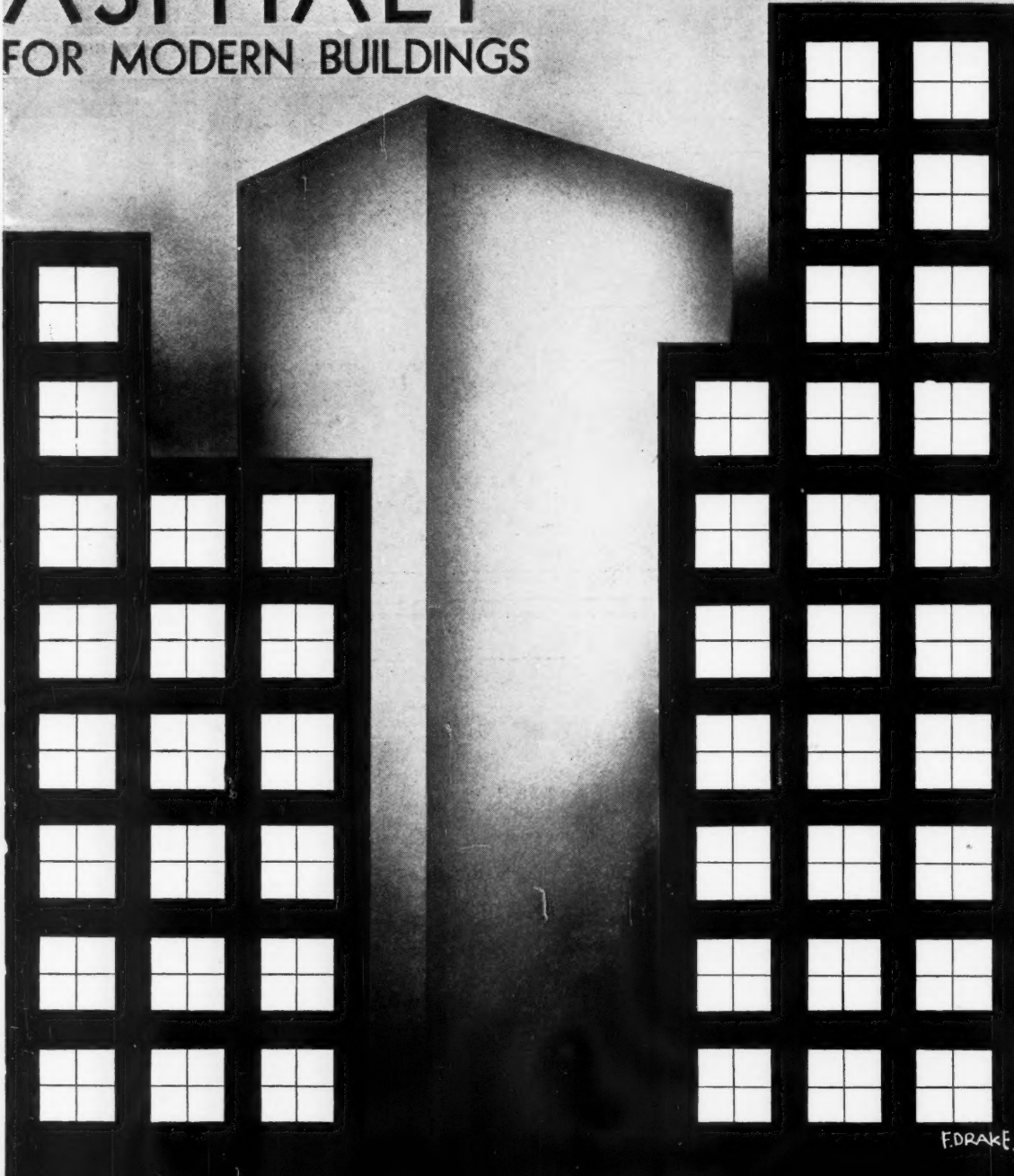
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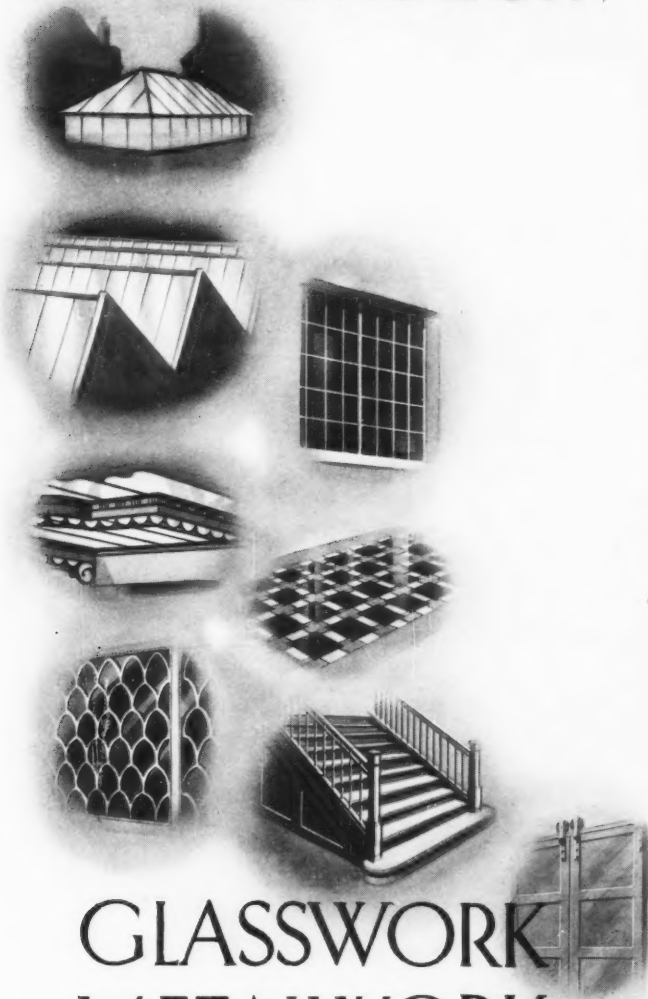
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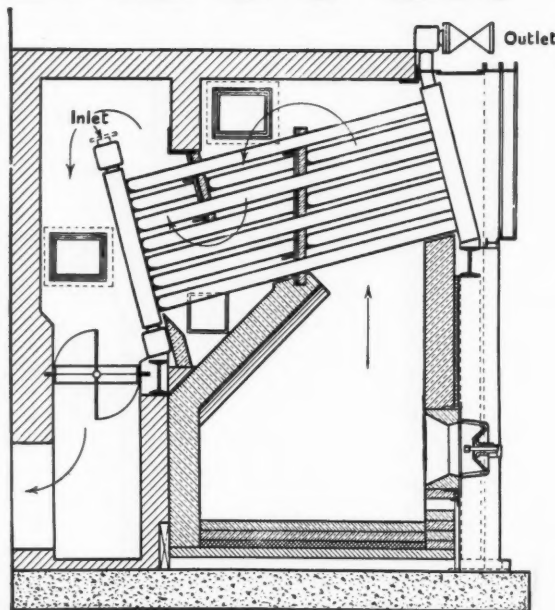
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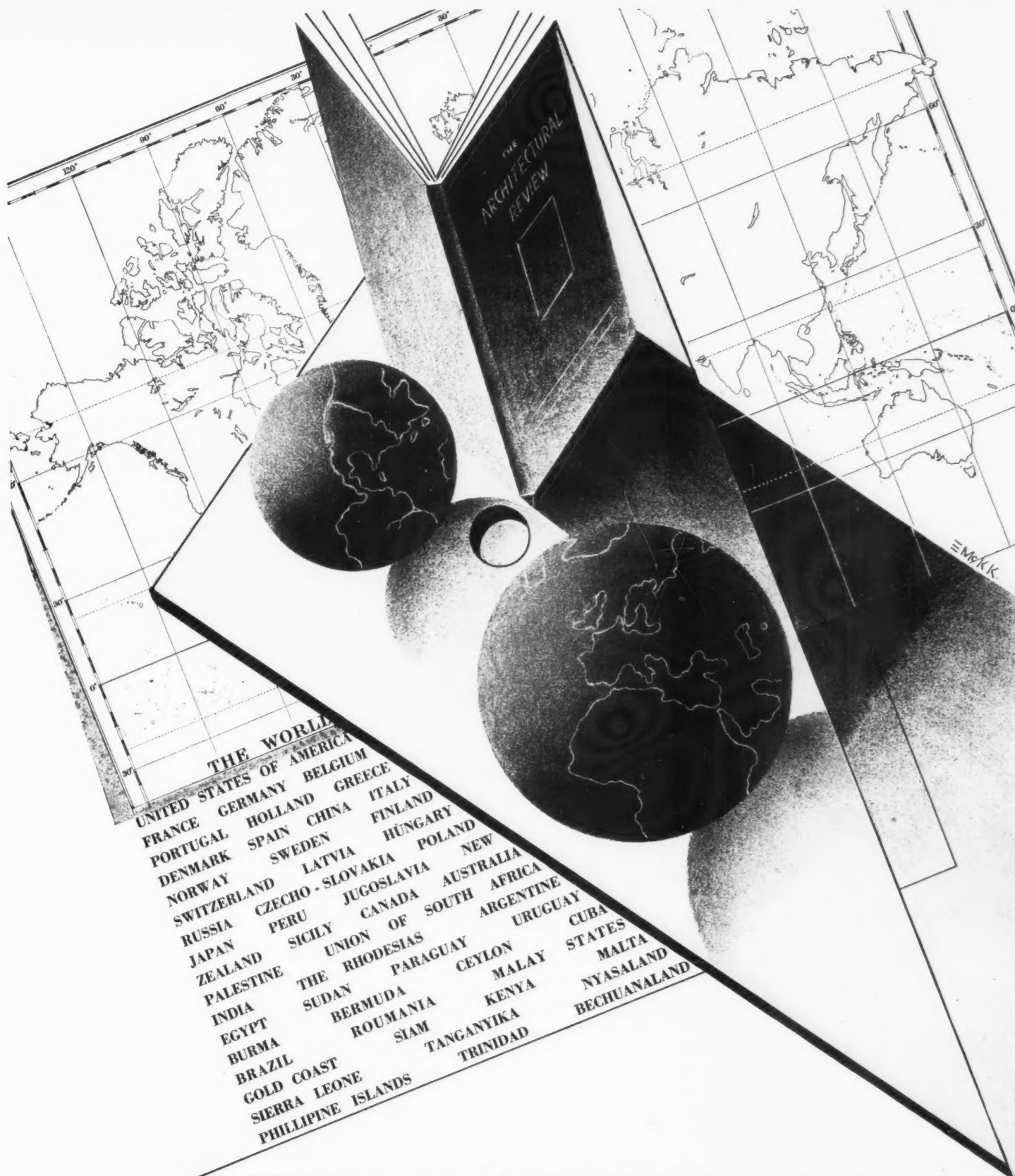
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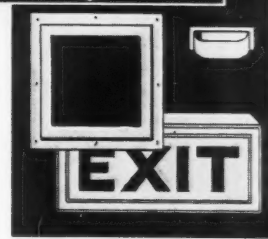
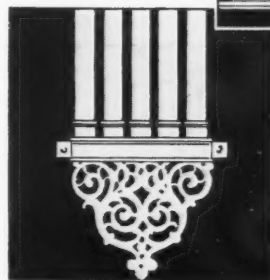
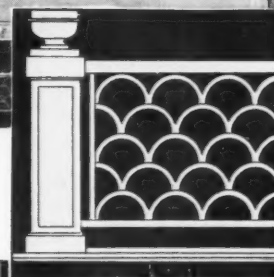
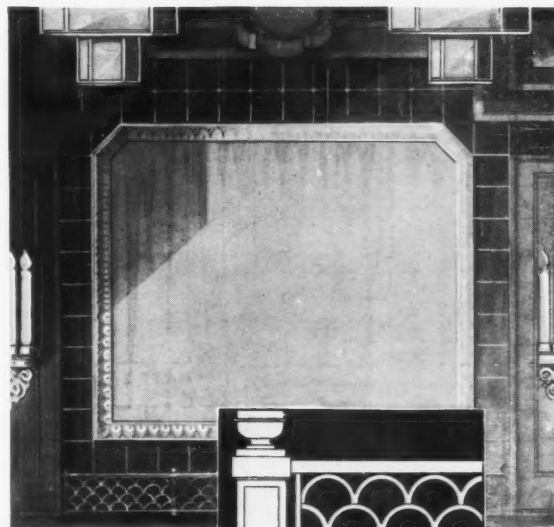
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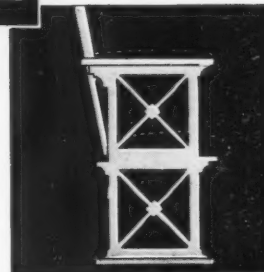
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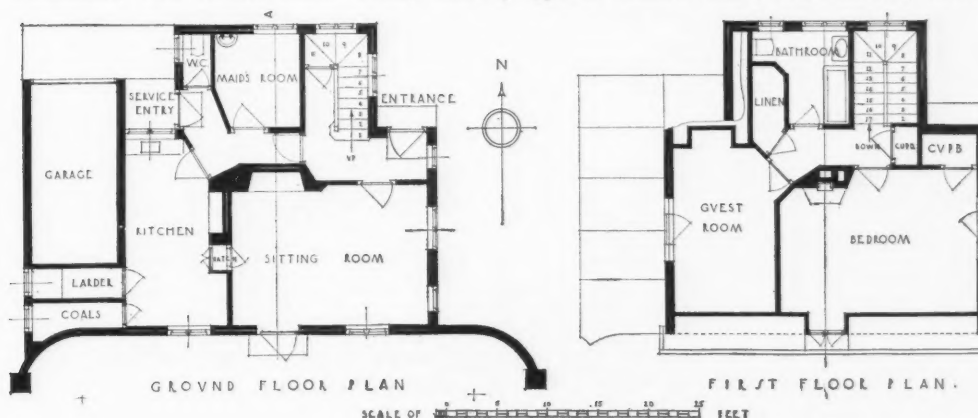
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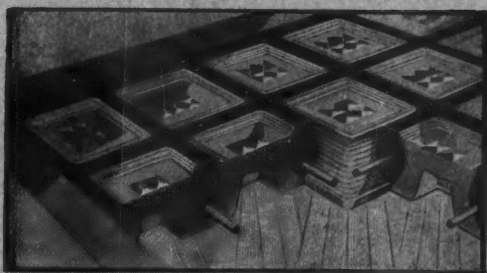
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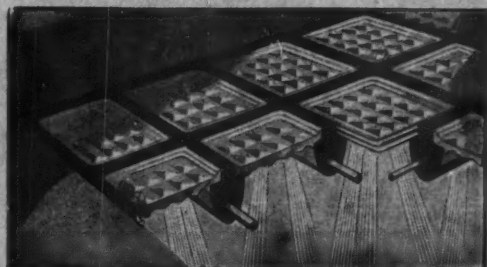




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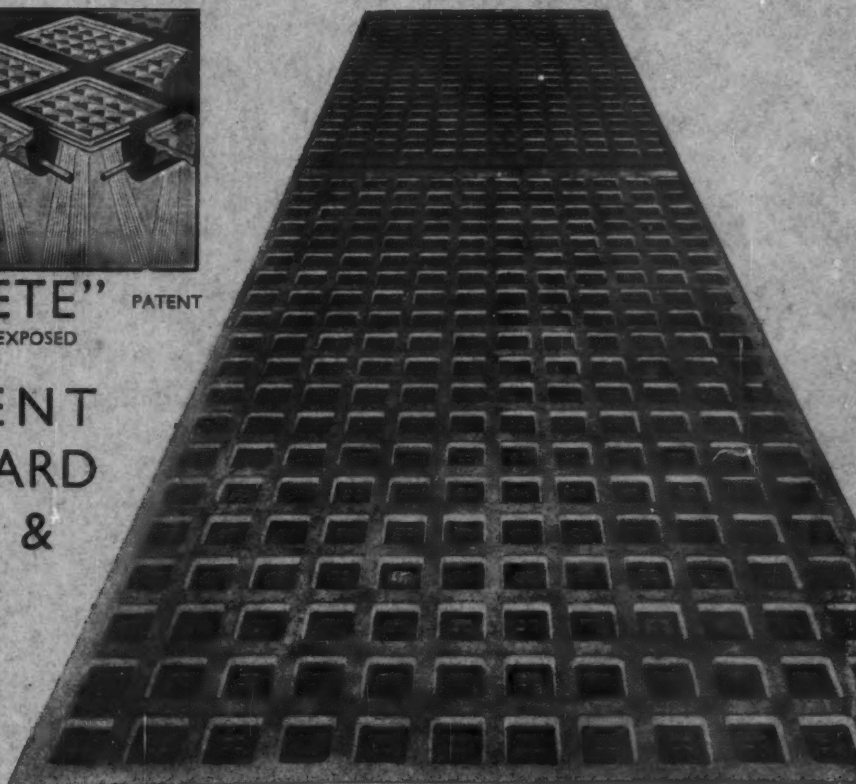
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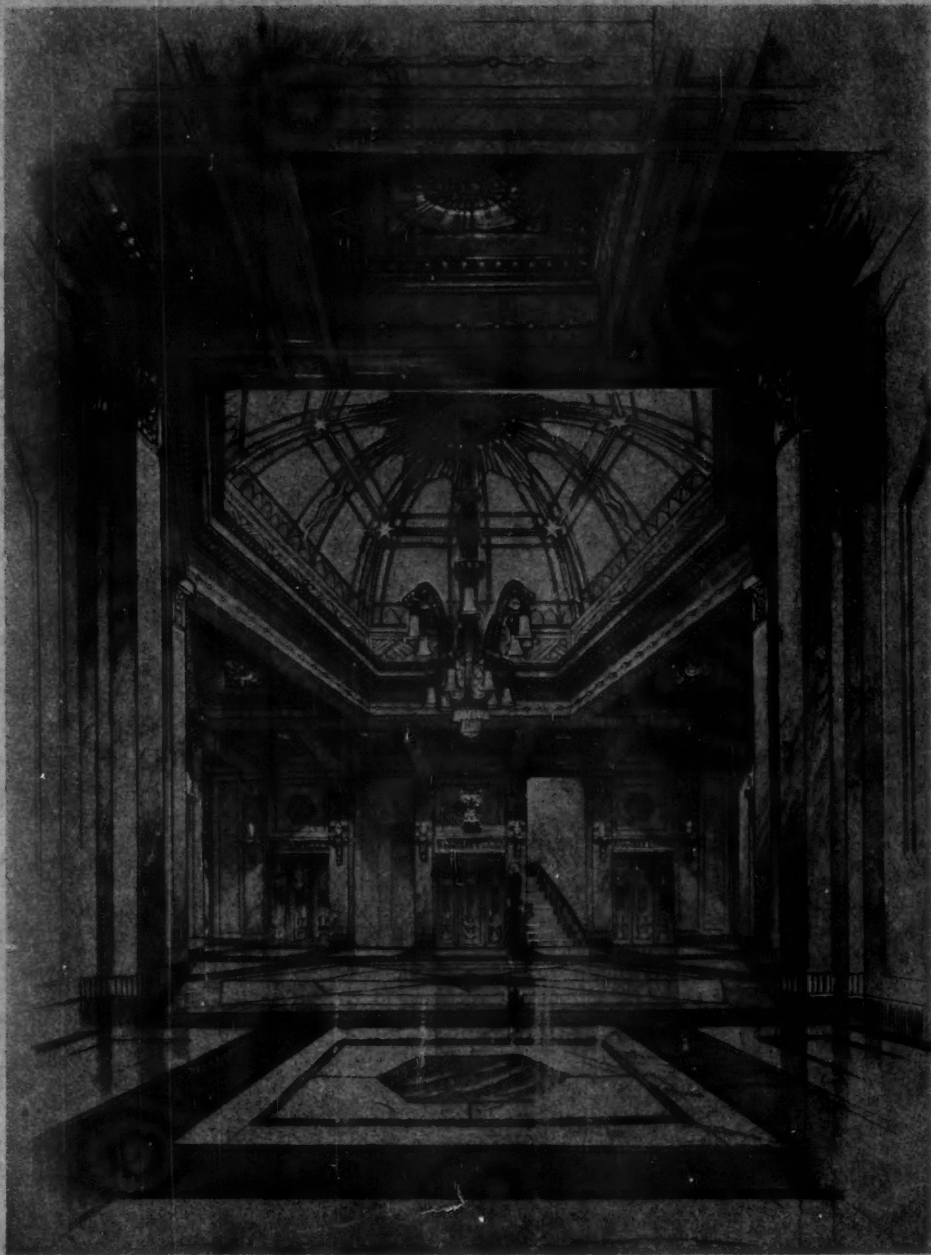
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